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ART DIGEST #5

THE NEWS AND OPINION OF THE ART WORLD



Tsun Sacrificial Vessel:
Shang-yin Period
Lent by Mrs. William H. Moore
See Page 5

A Product Sold on Merit

Few dealers realize that circulation is a very hard thing to sell. THE ART DIGEST recognized in the beginning that "circulation is not just circulation." Instead it must stand for *reader interest and confidence*.

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by

HELEN BOSWELL

Associate Editor of *The Art Digest*



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Rule by Minority

ELSEWHERE in this issue will be found comments by Dorothy Grafty, Henry Pitz and Olin Downes on Representative Coffee's bill (H. R. 8239), which provides for the establishment of a Federal Bureau of Fine Arts in Washington. Passage or defeat of this piece of legislation is undoubtedly the most important question before the American art public at the moment.

The Coffee bill as it now reads is, to take a long-range view, simply a milestone along the road that leads to artistic regimentation and decay, a bill that tends to place in the hands of a vociferous but well-organized minority the future guidance of government participation in the nation's cultural life. The very complexion of its god-fathers indicates the biased course it would run. The Coffee bill is so constituted as to place permanently in the saddle the politics and favoritism that have in the past hampered the efficient administration of work relief for artists.

THE ART DIGEST has since the first day the government entered art strongly favored non-partisan relief for artists—especially in the rain of dollars that has fallen from Washington to subsidize practically every other type of worker in the United States. But to place unions of these relief artists in control of a powerful political organization in Washington—giving them power to regulate the problem of food, shelter and clothing for thousands of ununionized artists—would be a step backward.

Inspection of the Coffee bill reveals that it has to do with relief, not art; that its administrators would be answerable only to the minority pressure groups that put them in office; that these controlled administrators would have absolute power over government art patronage; that the question of individual merit would have no bearing on government patronage; that no standards of qualification would be set up between the "pink-tea" dilettante and the serious professional artist; that the cultivation of culture in America would be at the mercy of those least competent to do the cultivating.

Dorothy Grafty of the *Philadelphia Record* put her finger squarely on the main defect of the Coffee bill when she said: "There are so few professional artists' guilds in this country that provision for control by such contributes immediately toward, but does not guard against, dictatorship. Rule by unions may result in another form of totalitarianism. It (the bill) also gives no voice to the many artists with no union affiliations."

On the other hand, the Sirovich bill, providing for a Department of Fine Arts with a representative in the President's Cabinet, was evidently sired by more practical and less partisan minds. If properly guided, it might prove beneficial to the cause of art in general, and coalesce the many phases of Government support to the ultimate good of all artists. If we are to have a permanent department of fine arts in Washington, it would seem wiser to have it born of less partisan parents.

Now is the time to dissect the Coffee and the Sirovich bills, not after one or the other has become law. Obtain from

Washington copies of the bills, read them carefully (skipping the preambles) and then write your opinions either to the editor of THE ART DIGEST or their respective authors.

Fifty Thousand for a Name

THE PENNSYLVANIA MUSEUM OF ART (often called the Philadelphia Museum) is in Philadelphia, Pennsylvania. The Philadelphia Museum is part of the Pennsylvania Museum of Art, which is often called, colloquially, the Philadelphia Museum. Often, however, the Philadelphia Museum of Art (strictly a part of the Pennsylvania Museum of Art) is referred to as the Pennsylvania Museum, and, Pennsylvania or Philadelphia, the two museums (which are one) are both in Philadelphia, Pennsylvania.

And then the late Arthur Lea had to muddy the waters by stipulating a \$50,000 bequest to the whole set-up if it would only decide upon a name—call itself the Philadelphia Museum of Art (see page 21).

Delving into history (via the *Handbook of American Museums*), the confusion is slightly lightened, and the Pennsylvania Museum turns out to be a "holding company." The museum, says the *Handbook*, has several buildings and branches: two main buildings, the new building (strictly the Philadelphia Museum of Art) at Fairmount on the Parkway, and Memorial Hall in Fairmount Park; the Rodin Museum; the 69th Street Branch; and a number of colonial houses designated as the Colonial Chain.

The parent institution was incorporated in 1876 as the Pennsylvania Museum and School of Industrial Arts and was located in Memorial Hall, a structure erected as the fine arts building for the Centennial Exposition. The building at Fairmount (the Philadelphia Museum) was completed in 1927 by the Commissioners of Fairmount Park at a cost of \$13,850,000 including the approaches. The Philadelphia Museum (not to be confused with the Pennsylvania Museum) houses the famous period rooms, temporary exhibitions, and the Wiltach, Elkins, McFadden and Johnson collections.

Though it is not so designated in Mr. Lea's will, his most valuable bequest was made to writers on art matters—providing the board of trustees accept his \$50,000.

Better Billing

HITLER's experiment in artistic regimentation seems to have mis-fired—it was too popular.

It was last year that Hitler, Goering, Rust and other overlords of German culture undertook to illustrate with "horrible examples" the "degeneracy" of modern art, especially that created by artists of Jewish lineage. Rival exhibitions were open in Munich, one of "degenerate" art, the other of pure Aryan art. Then the overlords sat back and waited for the people to absorb the lesson. The people, apparently moved by a deep patriotic desire to show their disgust at the "degeneracy" of the blacklisted artists, flocked in thousands to the "degenerate" exhibition. The officially approved show drew moderate crowds.

A Berlin dispatch now reports that the Nazi exhibition of "degenerate" art, having proved itself a box-office success, has been moved from Munich to Berlin. This in theatrical parlance is called better billing.

Evidently, the appeal of forbidden fruit is just as strong among people living within the unvalled prison of a dictatorship as among those of us who enjoy the freedom of democracy. Human nature is a difficult force to legislate against; regimentation of artistic taste is even more difficult.

Framers of the current congressional bill creating a Federal Bureau of Fine Arts in the United States might study with profit Germany's regimentation experiment.



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THE READERS COMMENT

"Jabberwock" a Dud

Sir: Your "comments" masthead carries the inviting statement "controversy revitalizes the spirit of art." My letter printed in your Jan. 1 issue covered a wishful hope that something might be done to revitalize the spirit of the American professional artist. These artists agree that art as a profession is in a bad way and that its accredited members are taking an awful licking in silence. Yet no concerted defense effort is made in public print. Your columns accepted my trial balloon.

Among other surprising things turned up by that letter was a number of people who did not know of Lewis Carroll or his delightful creations. One artist said he had clipped out the article as he'd once served on a jury with Carroll and remembered him as a pleasant fellow. Another said I was all wet as Carroll's work was just as bad as others in the annual exhibits. And that Victorian squib from California! . . . So, "Jabberwock" was a dud that entailed explanations about "brillig" and "toves" and who was Lewis Carroll.

—HARRY L. ENGLE, Chicago

Some Questions from Canada

Sir: I like your magazine for its frank outspoken criticisms, but I do not like your worship (I might almost say idolatrous worship) of modern tendencies in art, and particularly in French and American art . . . One would think on consanguinity of aim alone, America would have been friendly to British art from Hogarth down. England has ever been eager to befriend and take to her heart American artists. There have been some great English and Scotch artists who were strikingly original in their way—what you like—and above all Britain has produced more skillful, more superb craftsmen . . . Why is it that they are so little understood, so little exploited in America?

Now, with all due deference to the claims of Modern French Art, has it not been a little overdone and expensive for the United States? Do you honestly think you are forwarding art interest by worshipping at one shrine? May I suggest a broader vision for your magazine, a more generous recognition of the art of all countries and art movements?

—GEORGE WILSON, Winnipeg

Finer Than Most Originals

Sir: When it comes to saying that such a color reproduction as a facsimile van Gogh print has no right to a place on the walls of a home whereas any "original work" has, your remarks lack intelligence, logic and truth. Your blithe implication that the purchase of a work by such an artist as those now on the government's payroll will solve the reproduction buyer's problem is nonsense.

Most of us couldn't possibly afford to have, for instance, an original van Gogh on our walls, but that is no reason why we shouldn't have a facsimile reproduction of this picture that has so impressed itself upon us. To a good many of us, a facsimile van Gogh print is . . . aesthetically and artistically a finer, more satisfying and stimulating item to have on our walls, than would be nine-tenths of the "original work" you recommend.

—EDUARD BUCKMAN, Cobalt, Ontario

Helen Bonnell and Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 1st February, 1938

No. 9

Ancient Art to Aid China War Victims

FEATURING objects from one of the most famous excavations of recent times, at An Yang, a loan exhibition of Chinese art is being held at the Arden Gallery, New York, from Feb. 2 to 26. It climaxes in its rarity an uncommon number of Chinese exhibitions now on view in New York.

Staged by a group of American women for the benefit of civilian war victims in China—the descendants of the makers of these rare treasures—the exhibition is sponsored by Mme. Chiang Kai-shek who has sent a stirring appeal to America on behalf of her countrymen. Because of its humanitarian purpose the exhibition has brought forth objects from some of the most important Chinese art collections in America and many of which have never publicly been displayed before.

The An Yang excavation was begun in 1934 and has continued until very recently, hailed as a far more important discovery than the widely publicized King Tutankamen dig of several years ago. An Yang is located in Hohan, in the center of the Chinese empire and the objects discovered there in the many hillside tombs and temples scientifically established an indigenous Chinese culture prior to 1766 B. C.

The main import of the An Yang discoveries is that it verifies ancient Chinese tradition, formerly thought to have been merely pious legend. Scholars, unwilling to accept the traditions, considered the Chinese a nomadic people who settled in China much later than 1766 B. C., and a revision of this thesis was made necessary with the discovery of objects from the Shangyin dynasty at An Yang—figures and vessels denoting a long sculptural tradition already established.

Among the rarest of the pieces included in the Arden Gallery exhibit is a covered Tsun sacrificial wine vessel in the form of an owl

Pole Top of Bird in Bronze:
EXCAVATED AT AN YANG



Elijah Fed by the Ravens: WASHINGTON ALLSTON (1779-1843)
Loaned by Boston Museum

A Century of American Landscape at Whitney

A GENERAL SURVEY of the development of landscape painting in this country from 1800 to 1900 is offered at the Whitney Museum in an extensive exhibition entitled "A Century of American Landscape Painting," remaining until Feb. 25. Forty-three artists are represented by 74 paintings, with George Inness, Homer D. Martin, Winslow Homer and Albert P. Ryder by as many as five each. The exhibition

(reproduced on the cover of this issue), which was supposed to warn and frighten the greedy. This, together with a libation cup and a sculptural fragment, is from the Shangyin period and loaned by Mrs. William H. Moore, whose Chinese collection is considered one of the finest in America. Mrs. Moore has contributed also a number of paintings from the T'ang, Five Dynasties, and Sung eras.

The oldest bell in the world, also from the Shangyin period comes from the collection of Mrs. Christian R. Holmes. Charles Pillsbury, Pittsburgh, has loaned two important animal figures, one a bronze buffalo which was included in the famous London exhibit of Chinese art in 1936. Other collectors contributing to the unusual importance of the show are Mrs. Otto Kahn and Mrs. Charles Suydam Cutting.

Ritual vessels, stone figures, bronzes, and other objects, most of them from the An Yang dig, make up the bulk of the anonymous loans. One of the rarest and most engaging pieces is a sprightly figure of a bird with two horns on its head (reproduced at left). It is hollow to serve as a bell and was used as a pole top.

"Sight, sound, smell of burning, broken flesh after bombing raids can never be forgotten," cabled heroic Mme. Chiang to Mrs. Theodore Roosevelt, Jr., committee chairman for the exhibit.

To the service of this now-threatened Chinese culture, ageless sacrificial bronzes go into action once again, milleniums later.

divides itself into four main periods, beginning when the nation was still too busy taming nature to try to imitate her, down to the full flower of landscape painting in works by the famed realists and impressionists who flourished at the close of the last century.

The earliest landscape, *Looking East from Leicester Hills*, by the Connecticut portrait painter Ralph Earl, dated 1800, and two others by Francis Guy of the same period, are more like portraits of places. Guy, an eccentric Englishman, who settled in Baltimore, specialized in painting country estates.

Imaginative landscape first appears with Washington Allston, whose reputation for having a brilliant intellect, romantic temperament and keen sensibilities, is understood in the unusual *Elijah Fed by the Ravens*. This strange scene suggests the poetry of Coleridge, who was an intimate friend of the painter. The early period is also represented by the work of Samuel F. P. Morse, John Trumbull, Thomas Birch, Henry Inman, John Neagle and J. J. Barralet, all of whom tried to break away from the yoke of portrait painting.

The first native landscape school in America, the Hudson River School, makes up the second period. Lloyd Goodrich, writing in the catalogue, describes it as coinciding "with the rise about 1830 of Jackson democracy, with its strong nativist sentiment." America had begun to look around, and, as Mr. Goodrich puts it, "our Colonial dependence on Europe was being replaced by a new self-confidence, though still crude and bumptious. The enormous westward expansion of the country was bringing an increased realization of the wonders of the American continent—its vast size, its infinite resources, its spectacular natural phenomena.

"At the same time there was a growth in city life. A comfortable bourgeois class was arising whose interest in art, though still provincial, went beyond the perpetuation of

[Please turn to next page]



The Clouded Sun: GEORGE INNESS (1825-1894)
Lent by Carnegie Institute

their own faces. This bourgeoisie, like that of Holland in the 17th century, had a liking for landscape—possibly the city-dweller's compensation for the increasing complexity and ugliness of urban life, an escape into what seemed a simpler and purer world."

Along with the large panoramic landscapes usually associated with the Hudson River School are included several smaller more informal works. Among the artists of this period are Thomas Cole, whose viewpoint on the American scene was colored by a Byronic imagination, and Asher B. Durand, who approached nature with the grave affection and honest devotion of the 17th century Dutch painters. Cole's grandiose romanticism and Durand's literal naturalism had an influence on the younger painters of the Hudson River school, among them John F. Kensett, Frederick Church and Albert Bierstadt.

The "Gilded Age" after the Civil War demanded an art that would satisfy the new craving for "the biggest thing on earth." Pictures must be big in every way—big subjects, big canvases, big frames, big prices. Church with his paintings of America's natural marvels, and Bierstadt with his enormous canvases of the tottering heights of snow-clad mountains and miles of space, satisfied this need. With these two men and Thomas Moran, who was concerned with the amazing color of the Far West, the Hudson River School ended in a blaze of glory.

George Inness, highly sensitive with a searching, restless temperament, broke away and created a more intimate and emotional type of landscape. With him came his younger colleagues Homer Martin and Alexander Wyant, whose color was silvery and his sentiment reserved. The keynote to Martin's art was solitude. "He loved the lonely places of the earth—the mountains, the sand dunes of the Great Lakes, the bare New England coast," writes Mr. Goodrich. "The country in his pictures is austere, its contours low and wide, giving a great sense of space, and the light is diffused and brooding. The prevailing mood is a penetrating melancholy."

At this time, landscape, as classified in the third part of the Whitney show, counted among its devotees such varied artists as James McNeill Whistler, John La Farge and

Winslow Homer, Albert Ryder and Ralph Blakelock, all strong individualists with definite points of view. In one of the most original of them, Winslow Homer, is found a new note—that of naturalism. A great wanderer and sportsman, he hated cities and loved the ocean, forest and mountains. Ryder, on the other hand, living within sound of elevated trains and street cars, pictured a world of fantasy. Memory played a bigger part than actuality. Like Homer he also turned to the sea, but instead of a storm tossed sea, his favorite image was a lonely ship sailing on moonlit waters. As Ryder was haunted by the sea, Blakelock was haunted by the forest.

Emphasis on sunlight and color is found in the fourth period, which contains work by its five leading pioneers. Theodore Robinson, John Twachtman, J. Alden Weir, Childe Hassam and Willard Metcalf. Allied to their viewpoint are pictures by Abbot Thayer, Maurice Prendergast and Arthur B. Davies. These Americans came to impressionism by different paths.

Robinson became so spell-bound by the new

Old Battersea Bridge: WHISTLER (1834-1903)
Lent by Addison Gallery of American Art



technique that he moved to Giverny, where he worked directly under Monet's influence, while Twachtman, trained in the Munich tradition of dark warm color, came to it gradually. As a lyrical painter, he loved the evanescent aspects of nature—flowing water with its changing color, snow with its creation of a delicate gray and white world, and the misty hues of spring. Hassam, the only one who consistently used a pure palette and broken tones, was the most orthodox.

"American impressionism did not have its basis in naturalism, as did that of France," concluded Mr. Goodrich in his interesting scholarly summary. "By the time it reached us it had been transformed into a lyrical and decorative art far removed from realism. Most of its American exponents were poetic rather than structural artists, and their special contributions were delicacy and a highly personal quality."

Gussow After Nine Years

Bernar Gussow, who throughout his career as painter and teacher has fought for independence in art, will hold a one-man show at the Co-operative Galleries, Newark, from Feb. 5 to 28. This will be his first important showing in nine years.

Since his studies in Paris at the turn of the century and his early contact with the work of *Les Fauves*, Gussow has constantly held to the belief that the so-called modern painter has the proper conception of what is vital in art and contemporary life. He helped found the Society of Independent Artists, and in 1913 exhibited in the famous Armory Show in New York. In 1920 he was one of those chosen to represent America in an exhibition of 100 artists at the Luxembourg under the auspices of the French Government.

Two of Italy's Best

The Comet Art Gallery, devoted to exhibiting the work of contemporary Italian painters to the New York audience, announces as its third exhibition a showing of Carlo Carra and Filippo de Pisis, and a group exhibition, continuing until Feb. 15.

Carra was one of the founders of the futurist movement and is today one of Italy's most prominent painters. De Pisis, somewhat younger, belongs to the same school of expression as Carra and de Chirico, and has been termed by the French critic, Paul Fierens, "the best easel painter in Italy."

Recognizability

ARE THE TWO ENDS of contemporary art thought finally meeting to leave the middle hanging alone? Such might be inferred from the following statement in the catalogue of the "Still Life" exhibition now on view at the Wadsworth Atheneum, Hartford.

"It is clear again," writes "jrs," "that there is pleasure, not easily to be dismissed as non-aesthetic, in recognizability as such." At the opposite end of the advanced "Hartford Movement" has been Chicago's "Sanity in Art," through which Mrs. Frank G. Logan once complained that the terms "Old Hat" and "Sweetly Pretty" have come to be applied indiscriminately to anything that involved recognizable representation . . ."

The hitch, of course, is that the Wadsworth exhibition features rather prominently the later surrealist creations in which, though recognizability in objects is of paramount importance, "sanity" in arrangement is more often ruled out.

The large and important loan show of still lifes extends chronologically from 17th century Dutch still lifes, through the 18th and 19th centuries, to the more recent work of the impressionists, the cubists, and finally the surrealists. The catalogue foreword describes the kinship between contemporary surrealist productions and the realistic old master still lifes of 17th century Holland, stressing the point that "recognizability of the object" is the important factor in each, whether for an appeal to the conscious or sub-conscious life.

The hitherto neglected Dutch still lifes now reward our attention, "jrs" holds. "These insects, these shells, these hams, seem to live with something of the mysterious double-life to which Surrealists have called attention."

With the impressionists, non-visual overtones enter still life painting: the scent of flowers as well as the dissolved appearances, and to Cézanne, who follows, is left the work of plastic rehabilitation: substance itself is reclaimed.

"Much nonsense has been written about Cézanne applies in terms of 'emotional force,'" points out "jrs," "but there is some fire within the smoke. It is not so much emotional force, as that would be understood of a figure painting—or even of a landscape—it is intensity of interest. The attention of the observer is drawn to the special interest of the painter . . . the painter's particular skill as a man who does a certain kind of work that no one else, not even the photographer, does, and nowhere more directly and simply than in the still life."

Thus the generations themselves generated their own reactions and against Cézanne's reconstruction comes the surrealist reaction flouting now not only "forbidden literary sentiment, but the pleasures of recognizability itself."

Then to sanctify this contemporary trend there is offered the choicest recapitulation of the month: "The crisis of the object was passed by taking the most extravagant route around the aesthetic dilemma originally propounded by the development of photography." THE ART DIGEST gives the following possible code helps:

1. Crisis of the object—means the impact upon the artist.
2. Aesthetic dilemma propounded by the development of photography—means that a photo does a better job at appearances than painting.
3. The most extravagant route—the surrealists stole the photographer's thunder, painted photographically, then went one step further to confound him by painting photographically things that the photographer cannot photograph (viz: limp watches).

1st February, 1938



Up the Hill: EMIL J. KOSA, JR.
Awarded William Church Osborn Prize of \$150

Water Color Society Holds 71st Annual

A SELECTION of 372 water colors out of 1,200 submitted, representing 227 artists, representing in turn 26 states, comprises the statistics of the 71st annual of the American Water Color Society on view in New York at the Fine Art Society Gallery until Feb. 11. The figures translate into the best annual the society has held in several years.

The top cash prize, the George A. Zabriskie award of \$250, went to E. Stewart Williams for his patternistic *Tierra Caliente*. Williams, still in his twenties, is fine arts instructor at Bard College, Annandale on Hudson, N. Y. Emil J. Kosa, Jr., Los Angeles artist connected with Twentieth Century-Fox Film Co. won the William Church Osborn prize of \$150 for his *Up the Hill*, an amusing study of a string of locomotives puffing doggedly in silhouette up a steep hill. Eugene Higgins' *Held up by Robbers* won the society's silver medal; and George Elmer Browne's landscape, *A Bit of Uzerche* was awarded the Adolph and Clara Obrig prize.

Observing a tendency toward the decorative in the Williams and Browne pictures, which

bulks large in the show itself, as well as a penchant on the part of many of the artists "to force color to the highest possible pitch and to make everything else conform," Edward Alden Jewell of the *Times* concluded, however, that the show as a whole is "very much alive."

"Among the water colors," wrote Jewell, "that in particular cannot but be judged products of an accomplished brush are those by Harry Leith-Ross, Kenneth W. Thompson, Emily Groom, Gordon Grant, Kenneth How, Bett Beggs, Millard Sheets (with his familiar weaving of decorative rhythms), Gordon W. Colton, Stanley Woodward, Andrew Winter and George Richmond Hoxey.

"*The Fair Correspondent*, by Lee Blair, is painted with swift, expert vivacity. Outstanding, too, are the original and concisely melodramatic *Evening, Cripple Creek District*, by James H. Fitzgerald; Paul L. Gill's *Grande Valle, Canada*; *Winter Day and Croton Point*, by Bob Fink; *Along the St. Lawrence*, by Mabel B. Hall; *Ironwood Trees in Nuwanu Valley*, by Ben Norris, and, for their decorative adroitness, papers by Martin Gambee, Clara Stroud, Roy M. Mason, Julius Delbos and Carson Davenport.

"One of the most interesting of the water-colors is *Montauk Cliffs*, by Loran F. Wilford, who makes eloquent his opposed lines of movement. Harry E. Olson's group of Nova Scotia landscapes is vividly handled, though the least boisterous of these, the one called *Nova Scotia No. 2*, is perhaps the best. The coveted position in the Vanderbilt Gallery is occupied by four large water-colors by LaForce Bailey."

The following artists served in the arduous capacity as the jury of selection: Hilda Belcher, Roy Brown, Chauncey Ryder, Julius Delbos, Alphaeus P. Cole, Kenneth How, W. Granville Smith, John Alonzo Williams, John Ward Dunsmore, George Elmer Browne, Gordon Grant, William Starkweather and Mrs. Anna Ennis.

AMATEUR NIGHT: The Art Opportunity Center, New York, a co-operative artist project, is offering another free service to adult amateur painters in its "Indoor Outdoor Group." During a series of evening sessions professional artists will demonstrate methods of making a finished exhibition picture from the hasty outdoor sketch.

PENNSYLVANIA PRIZES

Following are the prize winners at the 133rd Annual Exhibition of the Pennsylvania Academy of the Fine Arts, announced just as this issue goes to press:

The Temple Medal was won by Eugene Speicher for his *Mariana*; the Jennie Sessnan Medal won by Antonio P. Martino for his *Leverington Avenue*; the Beck Medal won by Arnold Blanch for his *Portrait of a Man*. The Mary Smith prize of \$100 was won by Irene Denney for *The 5 and 10*; the Walter Lippincott prize of \$300 won by Jon Corbino, for *Bathers' Picnic*; the Edward T. Stokesbury prize of \$250 won by George Harding for his *Panel for Washington Post Office*; the J. Henry Scheidt Memorial prize of \$250 won by William Glackens for his *Bal Martinique*. The George D. Widener Memorial Medal for sculpture was awarded to Anthony DeFrancisci for his *Gilda*.

Following its annual custom THE ART DIGEST will reproduce in its next issue the foregoing prize winners at this important exhibition, which closes March 6.

Metropolitan Buys a Fragonard, Who Listened When Pompadour Spoke

FILLING a decided gap in its collection of 18th century French paintings, the Metropolitan Museum has acquired Jean Honoré Fragonard's *Portrait of a Lady With a Dog*—the first canvas by this nimble rococo painter to enter the museum. It was bought in Paris last June for \$64,740 at the auction of the collection of the late Mme. Louis Durat.

The painting depicts a flirtatious lady in Spanish dress holding a small white, be-ribboned dog upright in her hands. It is done in the best Fragonard manner, a sketch obviously completed at one sitting and probably, as others by him are signed, "in one hour's time."

Reviewing Fragonard's life and art in relation to the new acquisition, Hermann W. Williams, Jr., points out in the museum *Bulletin*, that the artist "had the happy faculty of absorbing influences as a sponge absorbs water." Early in his career it was the art of Chardin, Boucher, and Van Loo that marked his point of departure. When, as a young man of 29 with a five year sojourn to Italy behind him, Fragonard found a Paris revolting against the frivolity of Boucher, he painted his famous *Coresus and Callirhoe* in the grand manner. But the grand manner was not for Fragonard and he soon turned to the "sprightly little easel pictures based upon themes of love to which his talents were eminently suited and which are still considered his most typical paintings."

The change was made not without the usual thinly-veiled scorn from the camps of the critics. Bachaumont, writing in 1769, said, "M. Fragonard . . . who had shown great possibilities in the historical genre . . . is content to-

day to paint in boudoirs and dressing rooms." However, posterity points the scornful finger at the critic not the artist, for it is generally acknowledged that Fragonard's greater genius lay in exactly the direction he took at this point. He was extremely popular until the revolution and the ascendancy of David's art dictatorship. In 1806 he died a forgotten man.

The *Portrait of a Lady With a Dog*, flouting the grand manner of historical and mythological painting, was in a style that sprang from Madame de Pompadour's ennui. Bored with the round of Caesars, Scipios, Alexanders, and Roman heroes in so many paintings, she suggested to the artists that they paint French subjects. The painters at first objected because of the ungainliness of the short, unpicturesque garments of the time, so Pompadour suggested Spanish costumes. Fragonard, the "sponge" to new ideas, painted several portraits in this costume.

The present work, showing the later Baroque that came into Fragonard's style, is most obviously influenced by Rubens. "This is found," writes Mr. Williams, "in the composition, in the robust figure, in the form of the head, in the modelling of the face, the drawing of the eyes, and especially in the reflected lights in the shadows of the flesh." The work is brushed with expert dart-like strokes that express the very playfulness and wit of the century.

"An artistic hedonist with no serious mission, no exacting conscience," concludes Williams in his summation of "the amiable Frago." The *Portrait of a Lady With a Dog*, he adds, "gives concrete expression to the age of the rococo."

Portrait of a Lady With a Dog: JEAN HONORE FRAGONARD



Agrees

RAYMOND O'NEILL, New Jersey artist and one of the founding members of the American Artists Congress, offers the following reaction to Arthur Millier's communistic indictment of the Congress, reprinted in the last issue of THE ART DIGEST from the Los Angeles Times:

"We need an American artists' congress.

"The American Artists Congress misleads with declared objectives while aiming elsewhere. It supports war. It avoids basic attack on Fascism. It undermines our cultural heritage. It betrays democracy.

"While posturing for democracy it wears a snide grin because it unanimously killed the only paper produced within it which did attack war and Fascism radically and did defend our cultural heritage and democracy. It gargles a hysterical giggle remembering the mob howl and physical violence offered by its national delegates and 'gendarmes' to the sponsor of the one real democratic resolution.

"As a member, I offered the paper and the resolution in 1936. The idea of the resolution was that the Congress, encouraging the democratic co-ordination of society, invite, for its purpose, the cooperation with it of all constructive social forces. It was killed because the Congress's communistic aim would have been joggled too wide of its mark if supported by real democratic participation.

"The paper was built on the findings—anthropological, sociological, historical and philosophical—of some of the greatest contemporary minds. It was read and unanimously approved by the scholarly editors of three progressive journals reaching different publics. It was killed because: (1) A truly basic attack on Fascism is by its nature an attack on Communism, the other totalitarian twin, and (2) Any other than a Marxian interpretation of history and society is, for the Congress, heresy.

"Some of us are dazzled by the entangling immediate benefits—and they are several—that the Congress offers.

"However, let's check as to: our basic attitude, whether far or shortsighted, magnanimously social or meanly individualistic; and realistic living, whether possible for man and art glorifying a totalitarian state which, in its rather peculiar theory, economically determines brotherhood and in practice, naturally enough, 'arrives' for purging through specious plausibility, lies and violence started by that end-product of social injustice, human bitterness, and powered by dictatorship.

"As an artist with some social consciousness, who knew some of the leading New York organizers as Communists and watched others bud into reds from undergraduates and art students, and who 'yet, tried, too hopefully, to work with them on a basis of democratic fair play, I say to anyone who values human personality—its free spirit, unfettered imagination, non-party-line intellect and physical well being—that he had better jump into the lake with the proverbial mill-stone as necklace, than give comfort to the Congress which is an immediate distraction and a potential ultimate destruction.

"Stuart Davis, its national secretary, publicly judged me sincere. To meet a sincere acid test, let the Congress explain the absence from its published scholarship of epochal contemporary thought embodied in such books as: *Poetic Experience* by Thomas Gilby, *Freedom in the Modern World* by Jacques Maritain, *Modern Dilemma* by Dowsan.

"P. S.—For those who would check, I can offer some copies of my paper free of charge."

Disagrees

A REPLY to Arthur Millier, art critic of the *Los Angeles Times*, who was quoted in the last issue of *THE ART DIGEST* as bluntly charging that the American Artists Congress is a "potential tool of the Communist party," comes from Arthur Emptage, national executive secretary of the Congress. It was addressed to the publisher of the *Times*.

"Mr. Millier," says the statement, "is at pains to warn the body of our membership that in its concern for the preservation of democracy, individual security and freedom of expression, it is being duped by a handful of Reds' intent on carrying out one of those famous 'Moscow plots.' Progressive American artists should be intelligent enough, he says, not to become tools of Stalin.

"We thank Mr. Millier for his advice, and in exchange we offer some to him. Mr. Millier should be intelligent and responsible enough not to imitate the scurrilous ravings against a 'Red menace' issued almost daily by the warlords of Tokio and the war-inciting Fascists of Berlin and Rome as a smokescreen for their barbarous attacks on peaceful peoples and their brutal repression of all popular rights at home. In our national life, Mr. Millier is placing himself on the level of such Americans as Mayor Frank Hague of Jersey City and Borough President George U. Harvey of Queens, notorious Red-baiters striving desperately to destroy cherished liberties in the communities they 'serve.'

"We do not inquire into political affiliations of those accepted into membership, so long as they subscribe to and observe in practice the democratic ideals of our organization. And we see no need for defending point by point a program in fundamental agreement with the position held by President Roosevelt and ex-Ambassador to Germany William E. Dodd, both of whom have pointed to the Fascist powers as the real threat to democratic civilization.

"Mr. Millier says we think 'government owes all artists a living.' Again, we are, in agreement with President Roosevelt that 'no one should starve.' When an artist is a productive, useful member of society, we certainly think society should take some concern that he be able to keep body and soul together in order to go on working. It is not the least of the merits of the New Deal Government that it has recognized, at least in some measure, such a responsibility. And how about Mr. Millier? Doesn't he want artists to survive?

"As for the peril of lending our prestige to a subversive movement, we have not during two years of continuous activity taken a single step which any honest person could prove to us was against the democratic interests of the American people. Can Mr. Millier say as much? Critics of sense ought to wake up and realize that Red-baiters are not only potential, but actual tools of reaction which can, if unchecked, only eventuate in Fascism."

Of Flowers Well Arranged

Frederick J. Schwankovsky, veteran art teacher, lecturer and writer, was honored last month by the Beverly Hills Women's Club. An exhibition of the artist's recent paintings of Mexico and California and flower paintings, showing a more personal style in his development, was on view at the gallery.

At a reception for the artist, Mr. Schwankovsky said, "All honor to those who feel art should preach, reform, and show up the 'seamy side,' but I feel moved to add, if possible, to the beauty in the world in a direct appreciation of flowers well arranged."

1st February, 1938



Seascape: ALESSANDRO MAGNASCO

Marked the Transition to Rococo

THE AMERICAN debut of an 18th century Italian painter, Alessandro Magnasco, is current until Feb. 6 at the Springfield Museum of Fine Arts. The show consists of 30 canvases by this unfamiliar old master.

Magnasco, often called "Lissandrino," is one of a group of painters—others being Crespi, Piazzetta, Guardi and Pannini—who have recently become popular with the re-evaluation of the Italian Baroque. Generally credited with being the originator of the *al tocco* method ("painting in spots"), Magnasco marks the transition to rococo which found its technical fulfillment in this vivacious way of painting. The artist was born in Genoa in 1677, painted there and in Florence, and died at the former place in 1749.

"A technical virtuoso of paint, with a romantic vision," is the verdict of Arthur McCoombe, historian of the Italian baroque, in his estimate of Magnasco. The artist's romanticism places him in the tradition of Salvator Rosa, originator of picaresque views of dark sinister aspects of nature. A brilliant, emotional artist, Magnasco endowed his outdoor views with twisty, tortured movement in which people were at the mercy of the elements and caught up in the rhythm of nature as a straw before the wind. The interiors are always dark, high-ceilinged, and peopled with figures in *contra posto*. Space and movement depicted almost in monochrome are the artist's two passions.

"There is a special enchantment," explains

Winifred Muller in the catalogue, "for the world of 1938 in the romanticism of Magnasco. Quite apart from the delight his full development of curvilinear form and supernaturalism of subject matter offer a civilization until recently obsessed by a purely rectilinear architecture and by stark realism in other arts, he now symbolizes the new surge to the romantic. If he was, in his own day, a lone talent, autodidactically developed, he is in ours still strangely in advance of the time."

The exhibition includes most of the limited supply of Magnasco paintings owned in American collections. The Worcester museum contributes three, the Fogg Museum two. The Metropolitan, Boston, Springfield, Chicago, Detroit, Cleveland, Rhode Island School of Design, Phillips Memorial and William Rockhill Nelson museums have loaned one each as have Paul Drey, George Harold Edgell, E. Raymond Field, Robert T. Francis, Harold M. Landon and the collection of Dumbarton Oaks. New York art dealers contributing to the show are Durlacher Brothers, Arnold Seligmann, Rey & Co., Julius H. Weitzner, Inc., Lilienfeld Galleries, and Jacques Seligmann Galleries.

SANTA CRUZ ANNUAL: The Eleventh Annual California Exhibit of the Santa Cruz Art League, presenting a state-wide survey of contemporary work in oil, water color and pastel, will be in progress from Feb. 6.



Anne: SIMKA SIMKHOVITCH

Worcester's Biennial of American Painting

THE SECOND OLDEST of the nation's three biennials—the "American Painting of Today" exhibition at the Worcester Art Museum presents the work of 117 living American painters, with a measure of emphasis placed on New England artists. The exhibition, which will continue until Feb. 27, is the largest showing of contemporary painting in the history of the Worcester Museum.

Three cash prizes were awarded by a jury

composed of Charles Hovey Pepper, Boston artist; A. Everett Austin, Jr., director of the Wadsworth Atheneum; John Lee Clarke, Jr., director of the Springfield Museum of Art. First prize of \$500 went to Alexander Brook of New York for his *Peggy Bacon and Metaphysics* (a likeness of his wife and her cat). Second prize of \$250 was awarded to Doris Lee of New York and Woodstock for her glimpse of rural courtship entitled *Noon*. An-

Winter Morning: JAMES CHAPIN



dree Ruellan of Woodstock won the third prize of \$150 for her *Charleston*, a view of Southern Negro life, touched with the artist's characteristic humor.

Usually THE ART DIGEST illustrates accounts of national exhibitions with reproductions of the prize winners. In this case, however, all three of the prize canvases had been reproduced in fairly recent issues. The Brook appeared in the April 15, 1937, issue; the Ruellan in the March 15, 1937, issue; and the Lee in the March 15, 1936, issue.

Within the arbitrary categories of landscape, figure painting and still life one of the trends noted by the Worcester Committee on Selection is a more "highly personal conception and interpretation in individual paintings." In the field of figure painting, which dominates the show, the Committee noted Robert Philipp's composition of two girls in *Ground Floor*; Henry McFee's *Sleeping Black Girl* with its interestingly modulated flesh tones; Kenneth Hayes Miller's large scale nude; Eugene Speicher's deft *Jean in Costume*; Arnold Blanch's rather starkly angular composition of *Flower Makers*; Anne Goldthwaite's *In the Morning*, with its subtle harmony of grays, greens and pinks; Robert Brackman's skillful arrangement of three figures in *Bathers*; Umberto Romano's formalized *Riposo*; Isabel Bishop's *Girls with a Book*; a preliminary sketch of *The Monk* for Peter Blume's *Eternal City*; the *Self Portrait* by Paul Cadmus; Carl Cutler's portrait of *Young Woman*; Edward Hopper's *Chop Suey*; Bernard Karfiol's *Morning*; Dorothy Varian's *Sandra in a Pink Slip*.

Judging from the Worcester presentation, pure landscape in American painting is yielding in favor of figure compositions in a natural environment. Notable examples of this type of genre are John Barber's *Street Scene in Porto* with its angular perspective; Jon Corbino's spirited *Gloucester Fishermen's Fiesta*; Doris Lee's *Noon*; Andree Ruellan's *Charleston*; Henry Stuart's lightly brushed *Koussevitsky at the Berkshire Festival*; the whimsical *Academy on Fire* by Marcia Hite; Morris Kantor's rather far-fetched *Baseball Game at Night*; Paul Sample's *Band Stand* and Molly Luce's bit of Americana entitled *Tercentenary*. These oppose such pure landscapes as those by Ernest Thurn, Jonas Lie, Edward Bruce and Charles Burchfield.

William Germain Dooley, critic of the Boston *Transcript*, wrote: "The clearest idea that New Englanders may get of living American art is to be had for the asking at the Worcester Art Museum. . . . You will find nowhere in other national groups today a more healthy and virile atmosphere, an almost completely extrovert detachment from plague of the mind and troubles of the body politic. Even Chicago's Mrs. Logan will find a large proportion of her reassuring 'sanity in art' in this exhibit that seems truly national in flavor. . . ."

"In retrospect, the exhibition is perhaps the most significant gathering of its type seen in New England in at least a decade and its location in Worcester is a bothersome accusation against greater Boston museums that have greater resources, larger staffs, better accommodations, and everything but industrious interest in bringing the best of American work here."

MEMORIAL TO BOLTON BROWN: A memorial exhibition of lithographs by Bolton Brown is being held at the Kleemann Galleries, New York, through February. John Taylor Arms, who wrote the introduction to the profusely illustrated catalog, will give a lecture on the life and work of Bolton Brown on Feb. 5 at 4:00 P. M.

The Art Digest

An Earlier America

THE sentimental picture-courtship of John Ingersoll and Nancy Gage is retold in a group of water colors at the Downtown Gallery, New York, as part of the exhibition of American genre painting. The romance between the two Massachusetts lovers of 1813 unwinds itself through marriage, death and a birth. According to research, John wooed and won Nancy with his charming paintings of flowers, while the young lady responded with more pictures.

As Nancy Gage Ingersoll she continued to pursue her career of self expression. Unfortunately John's untimely death of yellow fever in Boston, eleven months after his marriage, ended his contribution to art. The son, however, carried on the family tradition, and is represented in the Downtown display with a few examples. Since reflections might be cast upon the man who responded to love with delicate paintings of flowers, the catalogue hastens to explain that Ingersoll was also a hero, having saved four persons from shipwreck single-handed.

The exhibition continues with other unusual examples of genre painting by American folk artists of 50 to 150 years ago. In the light of the persistent tendency of painters today to return to the "story-telling" picture, it is doubly interesting to examine these glimpses at the intimate life of early America. Crude as they may be, these paintings authentically describe the interiors, costume and architecture of their time. Domestic scenes in New England, among the Dutch settlers in New York, and the Pennsylvania Germans; battle scenes, pictures with a moral and pictures meant to amuse, are included. The housewife of the period is portrayed, the soldier, the miller and others.

From Flushing, L. I., comes an early bit of surrealism by Nathaniel Peck called *The All-Seeing Eye*, probably painted to puzzle the artist's inebriated friends. An ineffective warning against intoxicants is sounded in Wash. Hood's study of the fat squire napping comfortably on a hard bench in *The Curse of Drink*. The *Battle of New Orleans*, highlighted with bursting bombs, contrasts with the gentle study of *The Old Mill Stream*. *Farmhouse Gossip*, somewhat resembling an early Max Weber, shows two jovial old gentlemen drinking beer as they chat, while an interested spinster knits and listens.

Farmhouse Gossip: T. G. KNIGHT (1887). See article above



1st February, 1938



St. George Slaying the Dragon: CLAUDE LORRAIN

Claude Who Sired Western Landscape

A ONE-MAN SHOW by the "father of western landscape painting," Claude Lorrain, is being held until Feb. 12 at Durlacher Brothers, New York. A loan exhibition with the exception of one oil and one drawing, the show comprises many of the artist's better known canvases that are owned in the United States.

The Wadsworth Atheneum's *Saint George Slaying the Dragon* dominates the group as the most ambitious of the canvases. Princeton University has sent its *Landscape*, dated 1635; the Nelson Gallery of Art, its large *Mill of the Tiber* and *Landscape with a Piping Shepherd*; Springfield its canvas of the same theme; and a loan from the Albright Gallery, Buffalo, discloses its recent acquisition of a splendid Claude, *Philip Baptising the Eunuch*. Loans from Mrs. Eugene Atwood and Mrs. Arthur Lehman complete the nine oils. There are a total of 14 drawings to accompany the oils.

Claude Gellée, called Le Lorrain, was born in France in 1600 and died at the age of 83. He spent most of his life near Rome

and practically all of the landscapes are of Roman country. A friend and contemporary of Nicholas Poussin, the two between them set the whole course of French landscape painting: Poussin endowing it with an intellectual form; Claude with intuitive and emotional feeling.

Claude lived in and worshipped nature and in this respect he has been likened to the Chinese scroll painters. The figure in a Poussin landscape was a precise unit of mensuration; in an olive panorama by Claude it was overwhelmed and unimportant. "I give my figures away, but I sell my landscapes," he told a friend.

They sold for their lyricism. The huge distance that converges across the miles of hills and valleys to focus squarely in the dazzle of a bright sun encompassed all that Claude felt in his heart as he looked at nature. The early realism in such works as the Princeton landscape dissolves with alacrity into the sun-bathed poetry in the distances of the Albright canvas.

Claude's search for where the blue begins is less personal, but more dramatic in the *Saint George* picture. Here he has used some of Poussin's more abstract planes, and has better integrated the figures, playing a joist in the foreground, but the receding distance of the landscape is admirably repeated in the sweeping sky as it reaches back to the horizon.

The drawings make an instructive complement to the exhibition and provide charmingly intimate glimpses of the artist balancing his masses, erecting his distances—like a chemist with his set of test-tubes.

New York's "Little Italy"

Frank di Gioia returns to the Marie Harman Galleries with a new series of 25 water colors of New York's "Little Italy," to remain until Feb. 21. The artist, son of a Neapolitan sculptor, came to America as a boy, went to his native land, returned and "re-discovered" the Italians in America.

The collection consists of every day events as caught by di Gioia in this gaudy and lively settlement. He is engrossed in portraying the joys and problems of the people who played such a prominent part during his early years.



The Smithy: GARI MELCHERS. Lent by Phillips Memorial Gallery

Virginia Salutes Gari Melchers

WHEN the late Gari Melchers during the closing years of his career foresook the capitol of Europe to settle quietly at "Belmont," near Falmouth, Va., the artistic effect to the Old Dominion was like a stone dropped in a still pool of water.

The ripples of art consciousness spread, to use a metaphor aptly coined by Thomas C. Colt, Jr., director of the Virginia Museum of Fine Arts, and among the results, indirectly, of the artist's coming to Virginia, was the establishment of that museum, which, this month honors Gari Melchers with a large, comprehensive memorial exhibition. More than 100 oils and as many watercolors and drawings are on view at the Richmond institution until Feb. 28 in probably the largest Melchers exhibition ever held. The occasion marks the museum's second birthday, and to the nucleus of 16 Melcher canvases owned by the museum through the Judge John Barton Payne bequest, are added loans from public and private collections.

Gari Melchers was one of those artists of an earlier generation of Americans who not only won recognition first in Europe, but actually guided the destiny of many European artists. He was born in Detroit in 1880, the son of artist-designer, Julius Melchers, who with Carl Schurz found sanctuary in America. Julius Melchers' workshop produced much of the early sculpture of Detroit, and not a few of the wooden Indians in front of the city's tobacco stores. The sculptor also conducted weekly drawing classes.

Young Gari showed great aptitude in drawing and it was decided to send him abroad for a thorough artistic training. The parents thought of Paris and then Mrs. Melchers, fearful of the iniquities of Paris, insisted upon Dusseldorf. Gari attended the Royal Academy there at the age of 17.

The siren call of Paris could not go unheeded for long, and in 1881, Melchers enrolled at the timeless Academy Julien where

he received the criticisms of Boulangers and Lefebvre. In 1882 he exhibited in the Salon *The Letter*, a canvas included in the present exhibition. It attracted the attention of the Paris art world, and four years later his Salon entry, *The Sermon*, received honorable mention. From that time on, Melchers won accolades and awards with growing frequency, capped by a grand prize at the Paris International Exposition of 1889.

A highly successful artist for the rest of

his days, Melchers lived in Holland, Weimar, New York, and at "Belmont." For seven years he served as professor of painting at the State Academy of Art, Weimar, at the request of the Duke of Saxe-Weimar. At the outbreak of the World War, he left Europe for New York.

In his appreciation of Melchers, printed in the catalogue, Bruce M. Donaldson sums up the qualities he feels in a painting by the artist: "Melchers did not paint the didactic canvas. There was, however, a message in his canvas for those who could read. He could make a bowl of flowers speak of spring or of fall. He could make the portrait of a man or woman live as long as paint remains on canvas. These words may sound like the panegyric of an enthusiast. As a matter of fact they are. One reasons with the mind but one feels with the soul. His finest paintings appeal directly to the soul. Their beauty and sincerity are utterly staidying."

Donaldson tells an anecdote concerning the *Portrait of Dean Vaughan* at the University of Michigan, painted in 1915. The distinguished physician watched with great interest the progress of the picture. When finally completed, Melchers showed it to Dean Vaughan and awaited the sitter's impulsive first reaction—a suspense always fraught with conjecture.

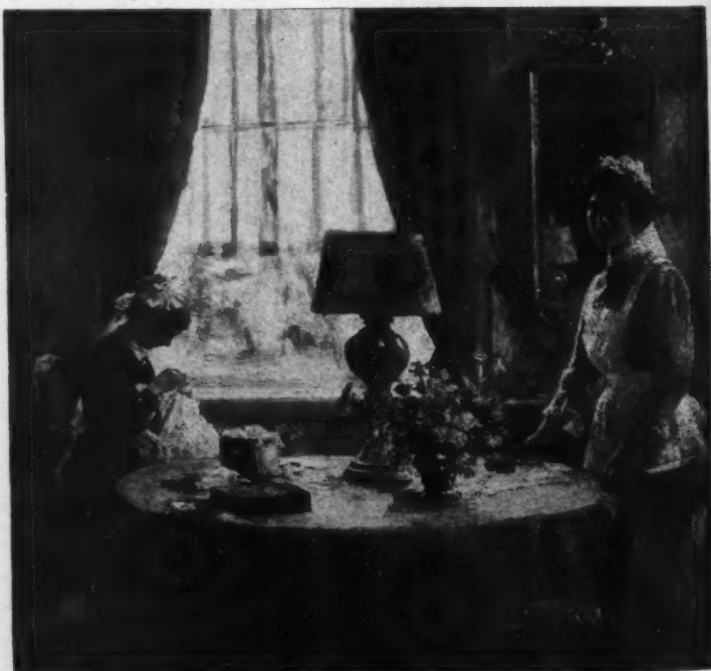
Vaughan eyed the portrait, turned to the painter and said: "Melchers, some day this will be known as the portrait of an unknown man by Gari Melchers."

Virginians in New York

The Academy of Sciences and Fine Arts of Richmond, Virginia, is holding its first New York exhibition of members' work at the Studio Guild until Feb. 5.

One of the oldest artistic organizations in the United States, the Academy was founded in 1786 by the Chevalier Marie Quesnay De Beaurepaire, friend of Lafayette. Of late years it has progressed rapidly in increasing membership and production of work, and is now playing an important part in the cultural life of Virginia. Thomas Singleton, director, and Nora Houston, chairman of the art committee, are in charge of the exhibition.

The Green Lamp: GARI MELCHERS





LA FARGE BELLAWS (seated)

ST. GAUDENS

SARGENT

WARD

WHISTLER

RODIN

Potency of Tradition Stressed in Aitken Frieze of Art Immortals

A COMPANY of 68 of the world's immortals in art—from Phidias to George Bellows—now flank the main entrance of the beautiful Columbus (Ohio) Gallery of Fine Arts, with the completion of the Frederick W. Schumacher Frieze by Robert Aitken. Begun in 1930 as a decorative adjunct to the new gallery, made financially possible through the generosity of the Ohio patron whose name it bears, the completed work was officially presented and accepted last month.

An illustrated brochure on the new frieze, issued by the gallery, contains an introduction by Royal Cortissoz, dean of the nation's art critics. Noting the well-solved architectural function of the frieze "being so designed as to embellish and accent the long walls of the gallery facade," the critic pays tribute to Aitken for his judgment in arranging nearly all of the figures in standing position so that "a rhythmic procession of vertical forms brings just the needed relief to the prevailing horizontality of the building." Placed as a horizontal strip high on the plain wing facades, the two sections complete the architectural significance of the front of the structure.

But Cortissoz is moved to dwell more on the "human and artistic aspects of the portraits." The procession, he writes, "is extraordinarily life-like and convincing, partly due to the realism of attitude and gesture and, even more, to the flair for energetic characterization which Aitken has shown in the modelling of the heads."

The deeper value of the frieze to the spirit of a museum of the fine arts is, the critic points out, "the motive of a revival of the potency of tradition . . . The men in the frieze are not simply original personalities. They are the embodiments of everlasting principles which have been passed on 'from generation to generation,' making the history of art a marvel of unity in diversity, tradition upholding and validating creative invention."

Observed from this point of view, the 68 painters, sculptors and architects selected by Aitken form a running thread of tradition that begins with Periclean art of Greece. Then the Gothic achievement and the sculptors of

the Renaissance follows. The scene moves from the Italian Renaissance to the great periods of northern art, and finally into the romantic and realistic movements of 18th and 19th century Europe. The Americans portrayed are Whistler, Sargent, Ward, Saint-Gaudens, La Farge, and Bellows.

"It is originality that is illustrated in the American group," writes Cortissoz. He notes the achievements of Whistler, who invented the *Nocturne*; and Sargent, "the first portrait painter of his time;" Ward, a "constructive pioneer in our sculpture;" Saint-Gaudens,

creator of "the outstanding imaginative conception in modern sculpture" (the Adams monument); La Farge, "founder of our school of mural decoration;" and, finally, Bellows, "creator of the World War's most beautiful painting," the *Execution of Edith Cavell*.

Not in the frieze, and therefore out of tradition, are many of the names in the ranks of the French moderns: Renoir, Cézanne, Van Gogh, Gauguin; England's Hogarth and Constable, and America's Ryder. However, let the reader try selecting the world's "68 art immortals."

Dr. Dorner Plans

SUCCESSING the late L. Earle Rowe as director of the Museum of the Rhode Island School of Design, Dr. Alexander Dorner has taken up his duties with extensive knowledge of the problems of museum administration and definite plans for solving them. "The greatest problem facing museum directors today," says Dr. Dorner, former director of the Landes Museum at Hanover, Germany, "is an educational one—how to feed the hungry mind that is so characteristic of the average American."

"The museums in this country are treasure troves of astonishing scope," added Dr. Dorner. "In 20 or 30 years, sometimes even less, the American public art galleries have accomplished what it has taken European museums two or three centuries to do."

The museum director's problem, according to Dr. Dorner, is to go beyond the artistic and aesthetic aspects of art and show the culture of the period and its relation to our own time. With this in mind the new director plans to place a reading table in each museum room, where the visitor may sit and read booklets giving highlights of the period represented by the art objects in the room, so that he may judge them with a knowledge of the history, great personalities and the art contemporary with them. "Up to now," says the new director, "museums have been like books in a foreign language, in which one can understand only the pictures."

The use of colored backgrounds to replace

the conventional dead white of most museum walls is another innovation to be introduced at the Rhode Island School of Design. "The proper setting cannot be underestimated as an aid to art appreciation," contends Dr. Dorner. "Gothic art should not, in my opinion, be displayed in any but the dim light which best illustrates the Gothic artist's concern with mass rather than space. On the other hand, Italian renaissance art should be shown in light surroundings, with a sense of space."

Wright's Newest

A new house by America's grand old man of modern architecture, Frank Lloyd Wright, is being displayed in photographs by the Museum of Modern Art. The structure, notable for its cantilever expression, is a country house set in a deep ravine at Bear Run, Penna., for Edgar Kaufmann of Pittsburgh. The current issue of *Architectural Forum* devoted entirely to Wright's work, illustrates the Kaufmann house fully.

A falling stream, beside and beneath the cantilevered rooms of the new house, is used to fullest advantage as a picturesque element of the house itself, and gives the structure a spectacular appearance. It is built upon solid vertical stone piers from which the various rooms, in reinforced concrete, jut out in various directions. Wright points out that the cantilever principle harmonizes particularly well as an extension of the cliff itself with its own flat, cantilevered shelves.



Willows and Fields: HELEN BOSWELL

Paintings and Poems by Helen Boswell

MAKING her New York debut this month as a painter and poet, Helen Boswell, associate editor of *THE ART DIGEST* and, for the past eight years, writer of innumerable articles such as this, is exhibiting 16 oils at the American Salon, 38 East 58th Street, until Feb. 15. A newly published volume of verse by the artist, *Hidden Splendor*, is on view at the exhibition.

With the appearance of two more lights from under her bushel, Miss Boswell surprises a wide circle of friends in the art field who have known her only as a critic unusually sympathetic and eager to interpret the art of other young Americans. Both the pictures and poems were created during vacations in the past several years. Each June she dusts off the paint box and flees 57th Street to sketch the hills around her Hopewell, N. J., home, or houses (not boats) in Provincetown.

The artist's father, the late Peyton Boswell, was a New York art critic and journalist for 26 years, beginning when "57th Street" was down on 39th Street and shows could be covered in a few hours. He lived to see the day when art exhibitions were opening at the rate of 40 shows a week. The daughter, surrounded by art and artists as early as she can remember, entered the field when her father one day remarked, "You must learn to paint." Her training at the Trenton School of Industrial Arts and the Pennsylvania Academy was as abruptly interrupted when her father said, "Now young lady, I'm going to put you to writing about art." With that she became as-

sociate editor of *THE ART DIGEST* and has since reviewed thousands of paintings by hundreds of artists.

The viewing of so much art has not swerved Miss Boswell from the pursuit of her own personal style. She likes hills and trees in a landscape, and the low Sourland Mountains lend themselves to an undulating expansiveness beneath her brush. The Provincetown scenes of Portuguese settlers' houses have an illusive humor in their jumbled assembly—much like a crowd of faces, all painted differently and turned capriciously in all directions.

A love of nature, expressed mystically, runs through Miss Boswell's verse. Regular readers of *THE ART DIGEST* have little difficulty in detecting her articles for their more evocative, tenuously metered prose.

Well anyway, best wishes, Helen!

—PAUL BIRD.

De Molas in Palm Beach

Swinging into its active season, the Society of the Four Arts, Palm Beach, Fla., has on view until Feb. 15 a group of pictures and designs by Nicholas de Molas, well known for his "conversation pieces." Among the latter type of picture are several canvases loaned by Pierre S. Du Pont, Mrs. Leslie Wheeler, F. W. Speigel, Lester Armour, Lester N. Selig. Sketches of scenes on the estates of the Duke of Devonshire, Lady Astor, Pierre S. Du Pont complete the exhibition.

Barnes Charges—

DR. ALBERT C. BARNES, art collector and critic of the Pennsylvania Museum's recent \$110,000 Cézanne purchase, has again hurled acid charges at the conduct of official art affairs in Philadelphia. Addressing an audience of 200 gathered in a Philadelphia theatre at the unveiling of an anti-Fascist mural, Barnes charged the museum with throwing more money away—\$24,000 on an unnamed picture—and then charged Mary Curran, Federal Art Administrator for Philadelphia, with autocratic methods.

"I can prove through statements from three dealers and three private collectors that officials of the museum paid \$24,000 more than its actual value for a certain picture," he is quoted in the *Inquirer*.

The charge against Mary Curran, publicized by placard-bearing pickets in front of the museum at a Federal Art exhibition is that the administrator has kept Federal Art "in cold storage," holding less than ten exhibitions in a year. More than 60 members of the Artists Union and students from the Barnes Foundation paraded up and down in front of the museum as the Merion collector urged his audience to join in the demonstration.

"I charge Hitler and Mussolini," he told the audience according to the *Inquirer*, "to present a truer picture of Fascism than the one apparent in the conduct of those two projects. There is no greater picture of autocratic control than that exercised by Mary Curran and Fiske Kimball."

Questioned by reporters concerning the "certain picture," Barnes refused to discuss the matter. He called it his "ace in the hole."

N. Y. Women's Annual

The 13th Annual Exhibition of the New York Society of Women Artists is being held at the Grant Studios, 175 Macdougal Street, until Feb. 14. The show, open daily and Sundays, includes paintings, prints and sculpture by the following artists:

Alice Acheson, Sheva Ausubel, Harriet Bain, Theresa Bernstein, Constance Bigelow, Simone Boas, Edith Branson, Sonia Gordon Brown, Rhys Caparu, Dorothy Eaton, Dorothy Eisner, Sarah Freedman, Minetta Good, Elizabeth Graudin, Lena Gurr, Thelma Cuplip Grosvenor, Edna Cuck, Minna Harkavy, Margaret Huntington, Hourdebaight, Charlotte Jordon, Evelyn Kobak, Adelaide Lawson, Blanche Lazzell, Lucy L'Engle, Melicov, Dorothy Mierisch, Gladys Mock, Alice Newton, Ethel Paddock, Edna Perkins, Ellen Ravenscroft, Jane Rogers, Shelby Shakelford, Flora Schfield, Beulah Stevenson, Martha Ryther, Mary Tannahill, Lilian Wadsworth, Agnes Weinrich, Gladys Young, Helen Young, Marion Walton.

The newly-elected officers, who are also represented in the exhibition, are Anne Goldthwaite, president; Magda Pach, vice-president; Dorothy Lubell Feigin, treasurer; Ethel Katz, secretary, and Mary Hutchinson, corresponding secretary.

LOOT FROM THE "LEVIATHAN:" The former United States liner *Leviathan*, now sailing on her last crossing previous to being broken up for scrap in Scotland, was visited the other night by an art thief. Two paintings of harbor scenes in Hamburg and New York by the German painter, Schnartz-Alquist, were cut from their frames. They had hung in the first class smoking room since 1914 and were valued at \$250. Sentiment rather than money may have been the motive, going back to the days when the liner proudly bore the name *Waterland* and was the queen of Germany's merchant marine.

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American Art Sales

AUCTIONS at the American Art Association-Anderson Galleries during the first fortnight of February include old and modern paintings by 16th to 20th century masters from the collections of the late Adele E. Schmidt, Robert Hosea, Camilo Aldao and J. A. Hoagland, to be sold the evening of Feb. 3. The 17th century Dutch masters are well represented by such works as Gerard Dou's *The Angel of Inspiration*, landscapes by Ruisdael and *Merry-making in a Tavern* by Davis Teniers the Younger. Among the German examples is Adolph Schreyer's spirited painting of Arab horsemen going *Forward to an Encounter*.

Part II of the internationally-known collection of arms and armor of the late Theodore Offerman, together with American and European firearms collected by Joseph H. Gest, will be sold the afternoons of Feb. 4 and 5. Italian, Austrian, German, French, English and Spanish-Moorish 16th-18th century swords, rapiers, halberds, daggers, helmets, suits and half-suits of armor are included in the Offerman sale. The Gest collection provides a comprehensive picture of the development of the firearms over several centuries.

Choice books, unusual autographs and important letters will be sold, by order of the various owners, the afternoons of Feb. 9 and 10. One of the features is a fine copy of the first octavo edition of Audubon's *Birds of America*, illustrated with the complete set of 500 colored plates.

The notable Albert C. Bowman collection of early American pewter, comprising about 450 marked pieces, will be sold at auction the afternoons of Feb. 11 and 12, together with early American furniture, silver and decorations, the property of Mrs. Albert C. Bowman. The Bowman collection, probably the most important auction of American pewter to come up in New York, is rich in porringers, plates and tankards, with the "8-inch plate" men well represented. There are pieces of such pre-Revolutionary and post-Revolutionary pewters as Henry Will, D. Curtiss, Edward Danforth, Richard Lee, William Billings and Gershom Jones. An 18-inch plate in the collection is said to be the only American marked plate of this size known.

Ryan Estate Auction

Property from the estate of the late Mrs. Thomas Ryan, including 18th century French, English and Italian needlework and furniture; English and American silverware, paintings, porcelains and furs, will be sold at auction at the Plaza Art Galleries, New York, from Feb. 3 to 5.

Among the numerous 18th century French pieces are a carved Louis XV walnut settee, four Louis XV walnut arm chairs upholstered in medallioned petit point. Outstanding in the English furniture group are two carved Adam wall mirrors, an inlaid mahogany Sheraton oval top tea table and a William and Mary walnut bench.



1st February, 1938



St. Peter's Flight from Prison: KAREL FABRITIUS

A Karel Fabritius Comes to America

THE RHODE ISLAND SCHOOL OF DESIGN has just become the only possessor in America of a painting by Karel Fabritius, famous pupil of Rembrandt and one of the rarest masters of the great period of Dutch art, the 17th century. The picture, depicting *St. Peter's Flight from Prison*, was obtained through the Schaeffer Galleries of New York and comes from an English private collection. Its authenticity has been certified by Bredius, Friedlaender and Valentiner. Only nine works unquestionably by Fabritius are listed at the present period of research, all except Rhode Island's in European collections.

Karel Fabritius was born in 1622 at De Beemster, near Amsterdam, and is mentioned by Hoogstraaten as a serious and talented worker in Rembrandt's studio. He developed into an artist of great power and individuality, who did not allow his own independence to be submerged while working under the immortal Rembrandt. Nevertheless, like most of Rembrandt's pupils, his work has sometimes been confused with that of the master, particularly a portrait of a man hanging in the Rijksmuseum which was rightly attributed only after the signature of Fabritius was discovered.

The earliest known Fabritius is the portrait of *Abraham de Potter*, painted in 1640 and now hanging in the Rijksmuseum. By 1650, Fabritius had become prominent as a painter of mural decorations (now destroyed) and had moved from Amsterdam to Delft, where he became the teacher of Vermeer and, probably, of Pieter de Hoogh. In 1654, the last year of his brief span, he painted the fine *Self Portrait* (National Gallery, London), the *Sentinel* (Schwerin Museum) and the *Goldfinch* (The Hague, Mauritshuis). Fabritius was killed in an explosion of a powder magazine that destroyed a great part of Delft in 1654. He was then 32.

OAKLAND CLOSING DATE: February 26 is the last day for receiving entries to the Oakland Art Gallery's 1938 Annual Exhibition of Oil Paintings. The show, which will be judged by Director Clapp's three-jury system, will run from March 6 to April 3.

CONSTITUTION EXHIBIT EXTENDED: The Constitution Sesquicentennial Portrait Exhibition at the Corcoran Gallery of Art in Washington has been extended until March 1.

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The Messianic Age: JACOB GETLAR SMITH

Jacob Getlar Smith and "The Messianic Age"

ONE CANVAS, *The Messianic Age*, dominates Jacob Getlar Smith's first exhibition in five years, being held at the Midtown Galleries, New York until Feb. 5. Most of the critics, using it as a peg to hang their reviews upon, had words of praise for this declamatory satire on an excited and exciting demagogue.

Smith, as described by Howard Devree in the *New York Times*, "sponsors a vigorous brush that sometimes lets itself go (as in the big new canvas *The Messianic Age*) with a vehemence of statement that matches his street-speaker's oratory. The show is uneven—in part, no doubt, because it contains work done in various periods of development."

Carlyle Burrows of the *New York Herald Tribune* wrote: "Smith flings a spirited retort at the propagandist painters with his satiric commentary on the soapbox artists. It is the one painting on display which rises above a relatively complacent mood . . . Tending toward the conservative, his style is sensitive."

Melville Upton of the *New York Sun* was the one critic who regarded the picture as "rather unfortunate." "Propaganda," added Mr. Upton, "even if it does oddly enough, chance to be in opposition to Communism and rebellion, has no place in serious art, particularly in these days of widespread literacy. Besides, there is always the soap box and the radio."

"It takes a highly skilled and imaginative painter to be able to portray a demagogue in action before a mob, with conviction and with any considerable degree of artist perfection," was the comment Emily Genauer made in the *New York World-Telegram*. "A Daumier could do it, of course. And there have been a few others." Smith, Miss Genauer felt, does it with great success in this much discussed canvas. "Smith," continued this critic, "works mostly in ruddy tones that are closely related and generally subdued. They have warmth but not brilliance."

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Re: The Coffee Bill

TWO CONGRESSIONAL BILLS, each providing in its own way for the Government's permanent entry into the field of fine arts through a Federal department or bureau, are about to come up for hearings in Washington. One, the Sirovich bill, was reprinted in the Oct. 15th, 1937, issue of *THE ART DIGEST*. The other, the Coffee bill, has the blessing of the CIO and provided the theme for this year's American Artists' Congress.

Dorothy Grafty of the *Philadelphia Record*, discussing the Coffee bill, made the following comments:

"1. The bill as it stands puts the cart before the horse by taking over bodily the present assortment of artists on W.P.A. art projects, thus setting up a controlling group with a mere addition of 20 percent nonrelief artists as a possible balance.

"2. There are so few professional artists' guilds in this country that provision for control by such contributes immediately toward, but does not guard against, dictatorship. Rule by unions may result in another form of totalitarianism. It also gives no voice to the many artists with no union affiliations.

"3. While need is stressed in the bill as a preferential requisite, ability is not mentioned. Such mention was not essential in W.P.A. relief art projects. It is essential in any scheme devised to make permanent the subsidy of artists, and would doubtless eventuate in a personnel considerably different from that now working on the emergency projects. Thus, a permanent Bureau of Fine Arts should not be organized with present relief subsidy artists as its controlling factor.

"4. Once accepted, the bill sets up a machinery for control. While the administrator appointed by President Roosevelt might be wholly acceptable to liberals and conservatives, other Presidents (among them a Harding or a Coolidge perhaps) will make future appointments. Analysis of the bill must be based on printed evidence and not on the variable personal equation."

Previously the president of the Artists' Union of Philadelphia, Nicholas Marsicano, had written Miss Grafty:

"The cultural benefits of the bill, the economic benefits of the bill, the renaissance of popular art for which the bill provides, the lifting of all Americans into the realms of joy in paint, in sculpture, music, letters, the dance and the theatre—weigh these against the enormous wealth of this happily wealthiest of all countries. The greatest good for the greatest number must then require that all enlightened persons support, the Coffee bill."

A different tone is struck in a letter Miss Grafty received from Henry Pitz, vice president of the Philadelphia Art Alliance. He wrote:

"There are many of us who are completely in sympathy with the general idea of setting up some adequate national machinery for the encouragement and support of our native art and for Government means of spreading an appreciation for it. But American art is too vigorous, many-sided and complex to be expressed or guided by any one group.

"If the sponsors of this bill are sincere in their attempt to serve American art, to foster every phase of it, and to encourage it wherever and whenever it may be found, then they will be glad to change certain provisions of the bill . . . which place the administration of this sought-for power in the hands of a small group.

"The issue is clean cut—the general purpose is excellent; it deserves our support. The mechanics of administration it proposes are dangerous and not disinterested."

The Art Digest

Olin Downes Speaks

OLIN DOWNES, noted music critic of the *New York Times*, has joined the opposition to passage of the Coffee bill—which outlines plans for a Federal Bureau of Fine Arts and places control of such a bureau in hands of the art projects now sponsored by WPA. After congratulating the framers for an "admirable preamble," Mr. Downes takes the Coffee bill apart section by section and, in the end, condemns it as "dangerous and inimical both to art and to democratic procedure."

"Under the terms of this bill," writes Mr. Downes, "the present WPA, with all its beneficiaries, would be taken over, lock, stock and barrel, by the Bureau of Fine Arts, the employment of all present WPA workers be permanently insured, and the present lists of musicians supported by its funds be increased 45 per cent! It calls for reinstatement of all those dropped by WPA on June 30, 1937, who represented 25 per cent of the personnel, and the addition to their numbers of 'a minimum of 20 per centum.' It makes ample room for those who have never practiced art for a living, or attained any standing as artists."

"But," commented Mr. Downes, "that is only the beginning of the unsound and apparently selfish provisions of this bill," as he came to its plan of administration, the part which received his most severe criticism.

"The Bureau of Fine Arts shall consist of a Commissioner, appointed by the President, and six members. The Commissioner shall be appointed for a term of two years, at a salary of \$5,000 a year. He can be reappointed. The members of the bureau, chosen by the Commissioner, shall also serve for two years, and in their selection the Commissioner 'shall consult with organizations representing artists employed on the works projects.'"

"Just what 'organizations?' And what 'artists?' And mark this: there is no limit to the tenure of office by the 'artists employed on the works projects,' but, while it may be renewed, there is a two-year limit on the tenure of both the Commissioner and the bureau members. The Commissioner and members would not have the slightest security in office or in carrying out the national 'long-range planning' that the bill professes to desire, unless they retained their popularity, not with impartial judges of their fitness for office but with the 'artists' whose tenure under WPA is unlimited. Reduced to common language, this means that it would be possible for minority pressure groups to put up members of their choice for office and to control them. That is dangerous, if not pernicious."

Turning to the danger of favoritism, Mr. Downes says: "Under Section 6-b of this bill we note the following: 'The regional committee shall have sole authority to determine all questions of eligibility and assignment of artists to employments on the projects.'"

"If that system represents democratic government, impartiality of administration, selection of officials according to merit, then the last election in Moscow was the act of free and unintimidated voters."

"And (c) 'Needy or unemployed artists desirous of employment shall be employed on said projects, and the regional committee shall give them preference in employment.' Clearly, this is not art at all; it is simply relief."

"And (d) 'No artist desirous of employment under this act shall be required to meet any qualifications which shall be set up either by local relief bureaus, Federal agencies for relief or otherwise for the purpose of granting relief, nor shall standards for obtaining



Grain Elevator: DALE NICHOLS

In Spirit "Still Very Much of a Farmer"

DALE NICHOLS, Mid-Western painter whose pictures of farm life have won him a popular place in American art, held his first New York show at the Macbeth Galleries in January. Scenes of farmhouses and barns caught in the frigid grip of winter are favorite topics with Nichols. The world he paints is encompassed with heavy snows piled in deep banks and canyons, with home as a haven. Strong blues, from turquoise to ultramarine, are found in the lengthening shadows and skies.

The relentlessness of winter was particularly felt in the canvases *Desolation*, *The End of the Hunt* and *Big City News*, the latter showing a farm woman hurrying from the mailbox at the end of the lane with a newspaper gripped tightly under her arm. The woman is small, the land mighty.

Nichols, born in Nebraska 34 years ago, knew only farm life for the first 20 years of his life. Believing that art really consists of re-created experiences in life, Nichols wrote in his catalogue: "My experiences upon a farm were many and varied. I trod, barefoot,

the two miles of dusty country road, or 'short-cut' on the crust of frozen, glittering snow which hid the tops of four-foot posts, to attend East Olive Township Rural School. . . .

"These paintings are not just pictures of farms. I felt again the vastness of endless skies; experienced again the penetrating cold of Nebraskan winters; lived again as farmers live. There are no morbid pictures in this exhibition for I have painted none of these. Farming is not morbid to a farmer, and, in saying this I must confess that, if not in fact, at least in spirit, I am still very much of a farmer."

Carlyle Burrows of the *New York Herald Tribune* complained of Nichols' color: "These pictures are extraordinary for their clarity and human interest . . . But generally the colors, in two-tone patterns of blue and red, are harsh and glaring." Howard Devree of the *New York Times* commented: "Despite stiffness, considerable flatness and a certain static, even breathless quality, the work conveys . . . a real sense of open space."

relief set up by these agencies be used for qualification of any applicant under this act.' This makes it clear that no question of fitness would have anything to do with the Bureau of Fine Arts extending its patronage to anybody the boys in the organization favored."

Turning to the question of individual merit: "Section 7 says that wages and working conditions on the projects shall be similar to those established by trade unions for similar work in private industries. That is impractical and fallacious. The wages of music teachers, for example, are not and should not be the same. Some teachers are infinitely abler than others . . . Is there no distinction between a

musical workman or technician and the distinctive individuality which must exist to deserve the title of artist?

"Let us agree that people without employment should be assisted as far as lies in the government's power. This writer is heartily in agreement with the President when he said that he and his Administration stood or fell by that principle. But a permanent Bureau of Fine Arts has another purpose. One of its purposes is to maintain and raise artistic standards and promote cultural ideals. The artistic development of a people, at the hands of those most competent to work for such an end, must be its primary consideration."

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The Salt Box: MARGARET COOPER

Paints New England in the Fall

EARLY AMERICAN HOMES and the russet foliage of autumn are the characteristic motifs in Margaret Cooper's paintings on display at the Milch Galleries, New York, until Feb. 5. Decorative arrangements and sun patterns fluently distributed over the canvas also distinguish the work of this New Britain, Connecticut, artist.

A certain mode of American living is described in these pictures of Colonial homes and the comfort they suggest. Having origi-

nally housed progressive settlers, many have been newly repaired for successful city people who wish to retire into rural quietness and live behind neat picket fences and graceful trees. A certain calmness and dignity are present in Mrs. Cooper's work. Autumn seems to be a favorite season with the artist, and she often makes use of falling leaves scattered about in the lanes and on the lawns, the partly stripped trees, and the clear blue skies and warm sunlight prevalent at this time of year.

New York's Own

THE 25TH MUNICIPAL EXHIBITION, arranged and selected by resident artists of New York City, may be visited at the new Municipal Art Galleries, 3 East 67th Street (the former Thomas Fortune Ryan Gallery), until Feb. 13. Four groups, consisting of 47 artists, will show oils and water colors.

Prominent National Academicians are found in one group, which includes George Elmer Browne, Roy Brown, H. E. Ogden Campbell, Charles C. Curran, Edward Dufner, Frank Vincent DuMond, Edmund Greacen, Eugene Higgins, H. L. Hildebrandt, Paul King, Ernest Lawson, Chauncey F. Ryder and Marion Gray Traver.

Annot and Jacobi and their co-operative study group are exhibiting in another section. Figures, still lifes and landscapes, painted more in an interpretive manner than from a realistic approach, are shown by members of the group—Lilli Blumenau, Mary Dana, Ethelwyn Dial, Kenneth Gebhardt, Yvonne S. Hayes, Ann F. Hobdy, Janet Hopkins, Lillian Cotton Impey, Alf Jergen Stromsted, Lucy Thayer, Lillian Wadsworth, Gladys G. Young and "Mrs. X."

The one water color group is made up of the following artists: Marjorie A. Andresen, Elsie M. Cane, Grace M. Fitzpatrick, William M. Fitzpatrick, Robert D. Hedges, John J.

McManus, Aletha D. Rice, Pauline Soghigian, William Thon and William E. Willner. Comprising the fourth group are oils by Niberg Abbey, Arthur Faber, Fred Gardner, Herb Kruckman, Victor Laredo, Irving Lehman, Ann Mantell, Adelaide Morris and Alfonso Oddo.

Silvermine's Venture

The Silvermine (Conn.) Guild of Artists offers its members an unusual opportunity to make a social statement on contemporary life in New England. Each member has been invited to paint a canvas three feet by four or five feet by eight, the cost of the canvas and framing to be paid by the Guild. This is probably the first time in America that such a concerted action by a group of painters has taken place.

While these pictures are not actually murals in the technical definition of the word, an effort has been made to so arrange them that there will be an orchestrated movement which will make the whole show hang as one unit. The WPA program has given many painters opportunities to produce socially significant murals, but this non-subsidized, no jury, unrestricted entrance makes the Guild project a different venture.

The show is scheduled to open the middle of May.

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The Art Digest

Militant Orientals

UNDER the powerful inspiration of vast social changes and the bitter reality of Japanese aggression, the artists of Old China are turning their talents more and more from the aesthetics of the traditional to the delineation of their country's struggle and suffering—the service of the people. This is the message Elizabeth McCausland, critic of Springfield (Mass.) *Union and Republican*, felt as she viewed the exhibition of contemporary Chinese drawings, woodcuts and cartoons at the A. C. A. Gallery, New York, last month. She termed it "one of the most vivid object lessons of how art grows out of social usefulness."

"From the Studio of the Ten Bamboos and the Studio of the Mustard-Seed Garden, Chinese prints carried to the western world the fragile beauty of flowers, birds, insects, tigers, glorified Nature," wrote Miss McCausland. "Yet for ages the people which developed the most democratic of the pictorial arts, the graphic mediums, used their traditional strength only to produce an exclusive art, an art at best available to a small privileged class."

"All that is changed today . . . During the arduous years since the Chinese republic was formed, Chinese artists have been forging a new art, an art rooted in their ancient tradition, utilizing their own crafts, but reaching out to China's 400 millions."

The A. C. A. Gallery exhibition, sponsored by the American Artists' Congress and the Artists' International Association, comprised 163 items by 30 youthful artists. The first impact on entering the gallery, noted Miss McCausland, "is of an amazing vigor and hope. In fact the prints and drawings seem almost gay, in comparison with much of the cerebral and introspective work of western artists. If this is, in fact, the emotional aura of the work, it is because these young Chinese cultural workers derive their creative energy from profound convictions; they believe in democracy, peace, progress, and especially in China for China's own people."

"What this does for the art itself is extraordinary. The themes are simple—Shanghai humanity, farmers, villagers, women workers building roads, refugees from hunger, satirical looks at a diplomatic ball, political and war subjects like mobilization in the north, Chinese partisans, Manchurian volunteers, the defense

Chinese Soldier: JACK CHEN
Exhibited at the A. C. A. Gallery



1st February, 1938

of the north, soldiers helping farmers at the harvest, a peasants' meeting, and some industrial material, as a factory or two, and modern city streets. But these are stated, not as if the artist were repeating by rote a lesson learned from the walls of museums, but with the simple yet vital intimacy of the things one sees about one daily, the things passed by but remembered later, like a poem at dusk. This is real life, this is real feeling, real experience; in a word, the basis for a sound and enduring realistic art . . .

"From the point of view of western artists, it is interesting to note that when China's social artists broke away from 'Nature,' from birds and flowers and tigers, they had to revolt toward western art, toward artists like Kaethe Kollwitz, then Covarrubias, Gropper, Grosz, Rivera. Two or three years ago there came a reaction, also naturally; and China's younger creative workers began to re-assess their native tradition, the very beautiful and classical form of the past. Today, under the inspiration of vast historical and social changes, they find their new energies and ideas making use of the old conceptions, but with a new direction, a new clarity. It is exciting and heartening to find the process of change going through much the same graph in the Orient as in the Occident; exciting, also, to have oriental art given back to us with a new purpose and vitality."

Honoring Copley

UNTIL March 15, the Boston Museum of Fine Arts will hold a loan exhibition of paintings, pastels, drawings and miniatures by John Singleton Copley. The exhibition commemorates the two-hundredth anniversary of Copley's birth in Boston. Most modern critics accept the date of 1738 for the artist's birth rather than 1737 as formerly believed. The Metropolitan Museum, however, used the earlier date for its Copley commemorative exhibition last year. The Boston show serves also to pay tribute to Copley as "America's foremost painter of the Colonial era."

Although the paintings on display cover the whole range of the artist's career, special emphasis is given to the works done by the artist in America before his departure for Europe in 1774. The exhibition shows how Copley developed from a stiff and awkward painter under the influence of Badger, Smibert and Pelhams to a precise yet polished portraitist of the stolid New Englanders. Furthermore it illustrates the transformation which took place in Copley's style after his arrival in England with examples of his conversation pieces, his large historical scenes, and his religious paintings, all characteristic of this period in the artist's career.

Coincident with the exhibition of Copley's work, the Museum announces the publication of a new book on the artist, *John Singleton Copley, American Portraits in Oil, Pastel, and Miniature* by Barbara Neville Parker and Anne Bolling Wheeler.

CAGLE GOES ON TOUR: Paintings and drawings (15 of each) by Charles Cagle, widely-known young Tennessee artist, are touring the South and Middle-West. They are to be seen at the Centennial Club in Nashville, Feb. 1 to 14, under the sponsorship of the Studio Club. From Nashville the exhibit will go to Norris, Tenn., for a showing at the Federal Art Gallery, Feb. 20 to March 6. The exhibition was selected by the artist from his exhibition at the Tricker Galleries in New York last November. Cagle is instructor of painting at the McLane Art Institute in New York.

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The Mirror: PABLO PICASSO (1932)
Gift of Mrs. Simon Guggenheim

Gives a Picasso

PICASSO's large canvas of swirling circular forms called *The Mirror* has been given to the Museum of Modern Art by Mrs. Simon Guggenheim. Painted in Paris in 1931, this work by the famous Spanish artist is developed in rich colors with the pigment built up like layers of colored plaster.

Mrs. Guggenheim, who purchased the picture from the Valentine Galleries in New York, said: "As a member of the Museum of Modern Art since its early years, and thus acquainted with its work and in sympathy with its aims, I have long had the desire to make a contribution to its permanent collection of paintings which would be entirely worthy of what the museum stands for. Lately, after considering a number of interesting possibilities, I purchased *The Mirror*."

Alfred H. Barr, the museum director, commented on the gift: "*The Mirror* is in my opinion one of Picasso's major works. Of all his recent compositions it is one of the most elaborately thought out and richly painted. Its magnificent color and diamond-patterned background call to mind medieval stained glass, but the mysterious and intricate metamorphosis of the woman's figure as it is reflected in *The Mirror* is one of the miracles of our own age. Mrs. Guggenheim's generous and timely gift is of especial value to the Museum's collection, which owns no work of the past ten years by the great Spanish master."

Commenting upon *The Mirror* in the June, 1937, issue of *Vogue* (with a full color reproduction accompanying the article), Frank Crowninshield wrote: "Curiously enough the treatment of the figure—particularly the torso and breasts—a good deal resembles that in some of the figure mosaics in St. Marks in Venice. Critics have also compared this period in Picasso's painting to French-Gothic stained glass windows. We see in it the same insistence on resonant color, the same two dimensional plan and the same substitution of decorative design for literal representation."

Casting through the morgue, THE ART DIGEST found no suitable photograph of medieval stained glass to use for purposes of comparison, and so presents in reproduction a cartoon for the *Paradise Lost* window in the Princeton University Chapel, executed by Charles J. Connick of Boston.

From the camp of the modernists have come such opprobrious terms as "revivalism," and "neo-Gothic" in the case of—the window. (See reproduction at right.)

Will Dyson Passes

WILL DYSON, etcher and cartoonist, whose work possessed a rare quality of humor, died in London Jan. 21 in his 55th year. In America, Mr. Dyson will best be remembered for his exhibition at the Ferargil Galleries, New York, in 1930 when he exhibited his satirical etchings on Hollywood, vice, evangelism and the banking business. One print, a long-eared devil laughing down into New York's canyons of steel and concrete, was particularly popular.

Born in Ballarat, Australia, the son of a gold miner, Dyson grew up in Colonial Australia to become an outstanding cartoonist and a true liberal. At 24 he came to England where he worked on the *Daily Herald*, London "strike sheet," an association in line with his liberal, almost radical, political philosophy.

Dyson hated war no matter the excuse, but rather than criticize England during the World War, he cartooned the royal family of Prussia in a series of "Kultur Cartoons," of which he later confessed he was a little ashamed. In 1916 the artist went to France to fight with the Australian troops and was wounded twice. A few years after his New York exhibition Dyson brought out a book on *An Artist Among the Bankers*.

When Dyson was in New York in 1930 the depression was definitely on. It was, according to him, the worst psychological shock the world had had since the war. "The world," he remarked, "is finding it more difficult to forgive America's failure than her success. They hated her successes, but they had the hope that tomorrow they would be like her."

America, Dyson remarked, was a treasure land for satirists, because we had: "prohibition, gangsters, the gigantic circus spectacularity of politics; the fact that private life is apparently lived in public; the bands-going, elephants marching, parade-is-on kind of feeling, with none of the well bred reticence of a moribund people." Hollywood was fine, but it had too many unnecessarily beautiful women to suit Dyson. "The effect," he added, "is as though they had been mass-produced by God in one afternoon."

GOTHIC REVIVALISM—Medallion detail from one of the four windows designed and made for Princeton University Chapel by Charles J. Connick. Inspired by Milton's *Paradise Lost*. Satan in the form of a toad tempts Eve as she sleeps in the bower.



The Art Digest



Lincoln: WARREN WHELOCK

With Accent on Mood

A HALF-LENGTH figure of Lincoln, carved in oak by Warren Wheelock provides an unusual exhibit in a large group show of the Uptown Gallery's regularly sponsored artists in New York. Treated almost like a newel post, the figure by Wheelock is reminiscent of a turned lathe technique and expresses admirably the steadfast character of the statesman.

The bulk of the other works in the exhibition are paintings, several of which show new directions being taken by some of the artists. Theresa Bernstein's *Window* is stronger in color than her earlier works; George Rickey's *Head of Woman* is powerfully monotone.

Judson Briggs' moonlit melancholy, familiar in his other pictures, is this time streamed through a desolate, broken-down house. Mood, in fact, runs through most of the paintings. Fred Gardner in his *Notre Dame de Quebec* is silently religious; Kurt Roesch is torn between contentment and turbulence in his canvas of *Landscape with Cow*, the landscape being in abstract movement and the cow being contented. Others represented in generally familiar pictures are A. S. Baylinson, William Meyerowitz, Irving Lehman, Tricca, Arthur Faber, Robert Martin, Thomas Nagai, Anne Neagoe, and Michael Rosenthal.

The Lea Bequests

A SCORE of cultural, educational and charitable institutions will divide more than \$1,000,000 of cash bequests under the will of the late Arthur H. Lea, Philadelphia publisher and art patron, who died last month at 79. The Pennsylvania Academy of the Fine Arts, of which he was once president, will receive \$50,000.

Mr. Lea provided that the city of Philadelphia should receive \$50,000 for use in operating the Pennsylvania Museum. This latter bequest, however, carried the proviso that the institution be called the Philadelphia Museum of Art, which he insisted "was its right and proper name." The money, according to the *New York Times*, must be refunded to the estate if the name is not changed within a year. If the request is adopted, the

museum also will receive the paintings, furnishings and other art objects housed in Mr. Lea's two residences.

Besides outright bequests, Harvard University, from which Mr. Lea graduated, and the University of Pennsylvania will receive 40 per cent of the residuary estate. Princeton University will be given \$150,000 in trust for the establishment of a professorship in history. Bequests to twenty relations range from \$10,000 to \$30,000.

West of the Village

HAVING taken time out to see the America west of Manhattan Transfer, Georges Schrieber, in his first show in three years at the A. C. A. Gallery, New York, is exhibiting 31 water colors that tell what he saw.

Primarily social in content, the paintings of Maine, Nevada, San Francisco, and points in between which form the bulk of the exhibition reveal an artist completely fascinated with many-sided aspects of American life. The concentration with which brawny Maine fishermen fish; Nevada cowboys gamble; or Hollywood actresses act is a theme running through the exhibition. It is a concentration that captures the artist himself and is conveyed to the observer until, in a scene of a card game, the exterior world becomes wholly silenced out.

The artist's facility in graphic expression has won for him a number of unusual assignments that contribute heavily to the America he paints. During the Hauptmann trial he sketched court scenes for the *Boston Globe*. He is a regular contributor to the *Nation*, in which he is best known for his caricatures of Washington personages. *Fortune Magazine* sent him to Hollywood to paint a series of scenes of Paramount Studios in action. For the latter assignment the only instructions were "Paint what appeals to you as an artist, not as a *Fortune* reporter."

Last year Schreiber published *Portraits and Self-Portraits*, (Houghton, Mifflin), a volume of pencil sketches by the artist of world famous writers, accompanied by "self-portraits" in prose by each of the subjects. He is now at work on a companion volume which will be devoted to American women who have contributed to present day culture in the arts and letters. The A. C. A. exhibition runs from Feb. 6 to 19.

Gladys: GEORGES SCHRIEBER



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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

A rather spectacular rise of interest in Chinese art recently has culminated in the opening of nearly a half dozen such shows. There are many reasons, the main one being the prominence of China in the news these days. Also, though dealers do not act in conscious concert, one exhibition inspires another and the interest gains a momentum that helps all the dealers.

A deeper reason, however, seems to lie in the realization that Chinese art represents an attractive investment commodity. The art of this ancient and now-threatened civilization remains fairly constant in value through the years. As opposed to an average drop of 80 per cent in stocks after 1929, Chinese art depreciated in monetary value only 30 per cent, according to Charles Messer Stow, antiques editor of the *Sun*. Stow has been campaigning in his page lately for a more widespread recognition of art as an investment, presenting 57th Street as a sounder, much better behaved Wall Street than the chaotic, real one, down town. But he warns the collector to beware of bargains and to deal only with reputable dealers.

Among the other exhibitions, the landscape genre has predominated. The Whitney survey of American Landscape painting; the Claude Lorrain show at Durlacher's; and a show of Hudson River artists at Frederick Frazier's—all have centered attention upon the fact that we seem to paint landscapes and always have.

Beal's Best to Date

The Gifford Beal show at Kraushaar's proved attractive to two of the critics, who noted in it some of Beal's best work to date. "His work," wrote Royal Cortissoz in the *Herald Tribune*, "has never been more various, more spirited, and, by the same token, it has never been better done." His sense of composition was not entirely convincing to this critic in two of the pictures, however, (including *Mountebanks* reproduced last issue) but, added Cortissoz, "he is an exhilarating craftsman."

The *Times* critic, Howard Devree, thought one of the circus pictures, *Circus Night*, No. 1, "one of his very top achievements and is subtler in brushwork and color relations than are any of the others." The critic saw in *Mountebanks* "delightful passages," with its "arresting manipulation of light."

Garber Best as Draftsman

Both Melville Upton, *Sun* critic, and Royal Cortissoz commented upon the high order of

draftsmanship in the Daniel Garber paintings exhibited currently at the Tricker Galleries. "He is in fact," wrote Cortissoz in the *Herald Tribune*, "one of the best draughtsmen in current American landscape, and he proves this not only in his paintings (including one or two excellent portraits) but in a room full of black and whites. His style in drawing is firm but elastic. It has quality."

A repetition of massed trees in many of the landscapes seemed a defect in Garber's work, observed Cortissoz, though on the whole the critic thought the "refined accuracy with which he draws upholds his final effect."

Noting the same quality, Melville Upton wrote that Garber "seems at his best when his powers as a draftsman are put to the keenest test."

Little Steel

Steel, with which America created an architecture of her own, provides a resistant sculpture medium for David Smith, exhibiting at the East River Gallery. Smith has a waterfront foundry in Brooklyn where he twists, welds, bends, and braises it into abstract creations which exploit the tensile implications and poised power that resides in steel. Least abstract of the pieces is *Reclining Woman*, reproduced.

"Smith promises to be a much discussed sculptor," wrote Burrows in the *Herald Tribune*. "As objects of craft, one may view these compositions with a certain degree of genuine amazement, for they evidently involved vast ingenuity and skill in their manufacture."

Photographs of the artist at work in his foundry, exhibited with the sculpture, prove him to be of a steel worker's dimensions despite a French art training. He uses the scrap metal discarded by Brooklyn industries.

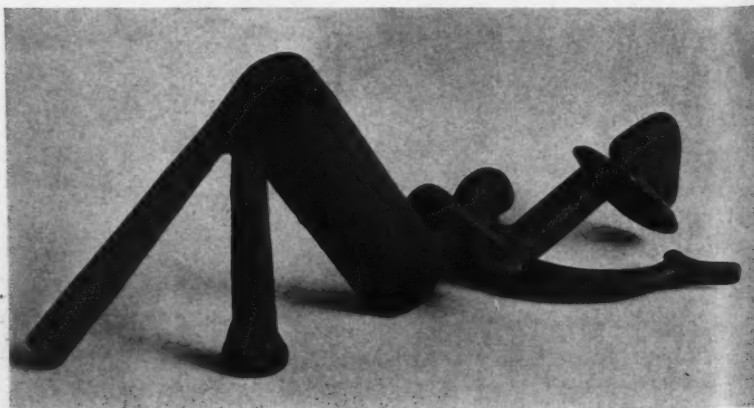
Curry in New York

A brief report of John Steuart Curry is in order. The *Times* and *World Telegram* critics found his recent work "disappointing." Carlyle Burrows of the *Herald Tribune* was favorable impressed.

In the *World Telegram*, Emily Genauer noted that his new pictures, despite the stimulation of an intellectual environment on the University of Wisconsin campus, "are, nevertheless, inferior." Edward Alden Jewell observed similarly in the *Times*, that "Each of the 1937 canvases seems in some degree disappointing."

Burrows, in his *Herald Tribune* review, wrote, however, "There is nothing lifeless or

Reclining Woman: DAVID SMITH. On View at the East River Gallery



The Art Digest



Colorado Hilltop: GENOI PETTIT
Current at Contemporary Arts

perfunctory about Curry's latest work." He termed the new canvases an "imposing year's work."

Genoi Pettit's Subtle Color

The characteristic concern with technique that absorbs the younger artists was particularly evident in the paintings by Genoi Pettit, introduced at Contemporary Arts Gallery. Miss Pettit works in oil, tempera, and a combination of the two, achieves a distinguished surface quality to her canvases of farm scenes which are peopled generally with cows. She is a Kansas artist who has worked with the government in connection with land conservation and her subject matter is more often a flood or desolate scenes of the drought.

"Her work," wrote the *Times* reviewer, "is divided between imaginatively treated farm subjects and decorative (occasionally fantastic) color arrangements with figures in a modern manner and with studied sensitivity in the relations of evanescent hues." Subtle color impressed Burrows of the *Herald Tribune*, too. "Her talent, in the process of clarification, promises interesting results," added the critic.

Unorthodox

Another New York debut took place at Marie Sterner's with the showing of canvases by Louisa W. Robbins, Buffalo artist—"naive and gay and thoroughly enjoyable," in the opinion of Carlyle Burrows, of the *Herald Tribune*. She paints, he added "with native skill uninhibited by conventional rules, and is particularly engaging in such unorthodox and decorative renderings as *Wagon Wheels* and *Dining Room, Bermuda*. Art comes simply to this painter, who has authentic taste for pictorial design and color."

Wiseman's Second

The *Graveyard*, by Robert Wiseman, reproduced opposite, is from the artist's second one-man show, held recently at the Morton Gallery. Two years ago Wiseman was introduced at the A. C. A. Gallery. Howard Devree, recalling the promise the first show displayed, wrote in the *Times* that "In his present exhibition the artist has more than lived up to that approval. City vistas that capture a well-defined impression, such as the *View of Yonkers*, and firm construction, such as *The Dock* (lent by a private collector); these are supplemented by still-lives with nice

feeling for color. Well-broken up surfaces as in *The Aqueduct* and the manner in which the artist leads the eye onward in *The Graveyard* are testimony to Wiseman's advance.

However, the *Sun* reviewer, Melville Upton, felt that Wiseman is still in search of a style, noting the difference between the artist's earlier pictures and his more recent work; the clearer edges of the former, the looser technique in the latter.

The Panorama

The first exhibition this season at the Big-nou Gallery is now on view until Feb. 12—water colors by Raoul Dufy. During March and April the gallery will show new oil paintings by the same artist.

Paintings which, according to Burrows, *Herald Tribune* critic, "place her among the most skilful of conventional flower painters," were shown by Jane Peterson at the Grand Central Galleries. Burrows liked her "rich and luxurious color," and "luminous backgrounds."

Chinese shows are now current at C. T. Loo's (painting); Ralph M. Chait's (the Baerwald Collection of porcelains, very excellent); Guy Mayer's (porcelains); Yamana's; Arden Gallery, and Parrish-Watson's.

Beulah Stevenson prefers to record nature's "essence more than its actuality," observed the *Herald Tribune*. "The result is a series of vivid compositions in color, compact and decisive abstractions of landscapes and flowers in which form and rhythm and color are positive participants." Her paintings were exhibited at Fifteen Gallery.

The Society of Miniature Painter's Annual is on view at the Vanderbilt galleries of the Grand Central Art Galleries. Always a pleasant event, but since nothing was available at press time about the show, more about it later.

It is a water color month at the Canteur Gallery with subject matter limited to flowers in a large group show representing a dozen painters. More sparkle than in any flower show this season.

The Crawford Gillis show at Delphic Gallery was so successful that he was immediately given another exhibition at the New School for Social Research. In quoting the enthusiastic review of Jerome Klein (*The Post*) it was stated the artist, who paints Negro subjects, is himself a Negro. Mr. Gillis is white, and of an old Southern family. The paintings of Negro subjects were the most outstanding of the works he exhibited. Klein himself bought one of the paintings, and when a critic buys that is a compliment.

The *Graveyard*: ROBERT WISEMAN
Exhibited at Morton Gallery



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THE PRINT MAKERS: OLD AND NEW



Storm: KERR EBY

Kerr Eby Dramatizes the Maine Coast

SIX NEW ETCHINGS by Kerr Eby are on view at the Keppel Galleries, New York, along with a few of his grim war scenes and a group Connecticut countryside subjects. In the exhibition, which remains until Feb. 12, it is noted that the etcher's recent work shows stronger contrasts in lights and darks and is more complete in content.

For the past few years Eby has been interested in the old houses and farm lands of Connecticut, New England winters with snow-laden fields, bare trees and almost covered fence rows. Recently after several visits to Maine, he acquired a small fisherman's house at Friendship on Casco Bay. Four of his recent etchings were done in this region where the rockbound coast and the sturdy lobstermen provide a wealth of material for his etching needle.

A man's world of fishing and hunting is also seen in these prints—a sportsman standing knee-deep in a trout stream or a hunter

stalking across the fields on the trail of his prey. Eby is especially successful in getting the effect of mist on the river, of light shimmering through a rising fog or the clear brilliancy of frosty winter days. "Eby's sheer facility and versatility in this work are in themselves food for reflection," wrote Howard Devree in the *New York Times*.

Color Lithography

COLOR LITHOGRAPHY, an intricate technique now enjoying a revival of interest, is the feature of an exhibition, "Printmaking—A New Tradition," on view at the Federal Art Gallery, New York City.

Through the experimental activities of the Graphic Art Division of the Federal Art Project, considerable headway has been made in recapturing the hitherto neglected technique. A group of 16 prints, showing definitely encouraging results, are included in the exhibit which comprises, in addition, black and white lithographs, etchings and wood cuts.

The refinements of effect in a good color lithograph depend largely upon the careful printing, since perfect register of the several stones is a prime requisite. For each color applied a separate stone must be used. In the case of a conscious effort to blend several colors to achieve tonal gradations, a thorough knowledge on the part of the artist is required not only of the properties of the colors themselves, but of the science of color mixing.

Only in commercial art, where zinc plates are used in preference to stones and millions of copies are made, has color lithography been generally used, and in these instances the nuances of tone have been completely lost if attempted at all.

Among the artists included in the color lithography section are Emil Ganso, Boris Gorelick, Harry Gottlieb, Russell Limbach, Ida Abelman, Harold Anchel, Sarah Berman, Minnetta Good, Jacob Kainen, Chet LaMore, Joseph Leboit, Jack Markow, Elizabeth Olds, Leonard Pytlak, Francis Shields and Hyman Warsager.

ABOVE ITS AGE: "The ages are all equal, but genius is always above its age."

—William Blake.

Woodcut Stencils

IN REPAIRING the 400-year-old binding of a rare book, the New York Public Library has made some interesting discoveries about the manner in which printed pictures were colored in the early days of printing. By good fortune 23 scraps of wood block stencils, believed to be the only ones in existence, were found under the leather binding of *Enchiridion militis Christiani* by Erasmus, printed in Basle in 1519.

Several months ago the book needed repairing. The original leather covering was too good to throw away, so it was decided that patching and repairing would do, and that the cover could be then worked back on new boards. The old boards might have been thrown away had not a second glance revealed a piece of colored woodcut pasted on one of them. The boards were then soaked in water to separate these real "paste" boards, made some 400 years ago by pasting sheet after sheet together until the desired thickness had been procured.

When the sheets of paper were soaked apart and dried, they proved to be parts of colored woodcuts, apparently fragments of French woodcuts made at the end of the 15th or beginning of the 16th century by an unidentified artist. Among the scraps were discovered two impressions of a *Man of Sorrows*, two fragments from two different subjects, and two sections showing a fifer and a drummer. The *Man of Sorrows* is surrounded by a large architectural border composed of large medallions, with scenes from the *Passion of Christ*, one of which is *Christ's Entry Into Jerusalem*.

Library investigators noticed that of two fragments of this last scene, one was partly colored and the other was uncolored. In the uncolored one, all the portions apparently intended to be colored had been cut out, thus making a stencil. This cut-out portion corresponded with the similar portion of the colored print.

American Aquarelles

The water color exhibition by a group of American artists, which was held at the Ferragil Galleries, New York, last Spring will tour the following organizations: The Currier Gallery of Art, Manchester, N. H.; Brooks Memorial Art Gallery in Memphis; Joselyn Memorial, Omaha, Nebraska; Arnot Art Gallery in Elmira, N. Y., and the Rhode Island School of Design Museum. The tour was arranged by Blanche A. Byerley.

Thirty-two paintings by the following artists are included in the show: Walter Addison, Clarence Carter, Tom Craig, Joe Cannon, Frederick Detwiller, Harry de Maine, Julius Delbos, Phil Dike, Martin Gambee, Ralph W. Gray, Paul Gill, Hardy Gramatsky, Winslow Homer, Ed Hopper, Rudolph Jacobi, Cory Kilvert, Mary Frances Loud, B. Lintott, Luigi Lucioni, John LaFarge, Alice Harold Murphy, Barse Miller, A. S. MacLeod, Olaf Olsen, Paul Sample, Carl Shaffer, Wells Sawyer, Herbert Tschudy, Andrew Winter, Horatio Walker, J. Alden Weir and Arthur B. Davies.

EIGHT YEARS OF PHILIP KAPPEL: Philip Kappel, prominent American etcher, is being given an exhibition of his prints at the Montclair (N. J.) Museum until Feb. 27. The exhibition, mostly marine in subject matter, is comprehensive and covers a period of eight years in print making.

The Art Digest



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Bulgars

THE REMARKABLE VITALITY of art in Bulgaria is displayed in an exhibition of water colors, drawings and graphic art by living Bulgarian artists on view through Feb. 5 at the Fifteen Gallery, New York.

Brought over to America through the efforts of Herbert Tschudy who was impressed upon seeing this activity on a recent visit to Sophia, the exhibition contains nearly 100 items by 11 foremost artists of the country.

"Bulgarian artists," states the catalogue foreword, "come from a country where art begins with the Greek, Roman, Egyptian and oriental culture; where the cross roads of these peoples are found; where hundreds of mounds or cemeteries disclose artistic and archeological beauties. They come from a land of Byzantine churches and ancient monasteries, decorated mostly by unknown artists, with frescoes comparable to the most famous of the Italian Renaissance; from a place of great wood carvers and metal craftsmen; from wild and dangerous mountain regions, where the industrious Bulgarian women still create their fantastic weavings and embroideries, and where the men till the soil with the primitive wooden plow.

"Bulgaria, once dominated by great kings, later subjected to five hundred years of complete servitude under Turkish rule, produced a hard working, nature loving peasantry. Bulgaria, free only sixty years and since then torn by many wars, looks to these young painters for a rebirth of esthetics, or to the building of a new artistic culture. And so they have studied and worked at home and abroad, hoping to add a small part, not because they are Bulgarians but as artists, to our present day culture."

The cultural increment they add proves to be of extremely high quality. One of the outstanding qualities is the sharp satire running through the work of many, notably Ilia Beshkoff, and Stoyan Veneff. The former's brush dips into a well of acid when it depicts a canting politician, but plumbs the very noblest in a subject such as *Mother*, reproduced. Veneff is the George Grosz of Bulgaria whose jagged black lines distort those who disport into a pitiful ridicule.

If Beshkoff is the prize draftsman of the exhibit, the lyricist is Boris Deneff, a landscapist, whose black and white water colors

recreate the fantasy of tiny Bulgarian villages with their strong wooden architecture. The more humble form of the woodcut, is seen most strongly in the dark, studies of laborers and fishermen by Vesselin Staikoff. Color is the medium of expression of Boris Elisayev, whose monotypes have a sophistication of Paris and New York, and in the surrealist studies, expertly formal, by Ivan Nenoff who now works in Italy.

Other artists represented in the exhibition are: Dechko Usunoff, the virtuoso of the group; Bencho Obreshkoff, through whose efforts the exhibition was made possible and whose water color *At the Beach* is one of the outstanding works; Cyril Petroff, whose figures are puppets in fate's hands; Sirak Skitnik; and Vasil Zararief, a woodcut artist who is closest to the ancient Bulgarian tradition.

Sales by Women

Twelve paintings and two pieces of sculpture were sold at the 47th Annual Exhibition of the National Association of Women Painters and Sculptors, just closed in New York. Several works are still under consideration by various museums, or on approval, and indications are that the total sales will be greater. Following are the works that have found buyers to date:

Jane M. Allen's *Guatemala Street Scene* (winner of the Alger Prize); Virginia Carleton's water color, *The Laundress*; Mary J. Coulter's etching, *San Beneventura*; Carol Dudley's water color, *The Lone Three*; Mary Hardman Gibrutti's oil, *Deck Chair*; Alice Judson's *Ready for the North*; Florence W. Parlin's *Snow on the Hill*; Elizabeth Price's *Southern Magnolias*; Margaret Lacey's wash drawing, *Spotted Deer*; Mary La Boiteaux' *Parlor Flowers*; Elizabeth Maltby's *By the Studio Window*; Louise H. Marbury's *Heavenly Blues*; Marion Sanford's terra cotta sculpture, *Toby*; and a pair of terra cotta garden figures, *The Nuns*, by Jessica A. Stag, president of the association.

In Asbury Park

The Asbury Park Society of Fine Arts is holding until Easter its Sixth Annual Winter Show at the Berkeley Galleries, Berkeley Carter Hotel, Asbury Park. The Society gives four shows each year, making a permanent exhibition at the Berkeley Galleries. Among the latest purchases from the exhibition, according to Susanne Montague, Sales Hostess for the Society, are *Poppies* by Virginia Adolph and *Snow Lights* by Edgar Pearce, the latter acquired by John J. Roegner, Commissioner of Public Safety for Passaic.

To cultivate a closer feel of appreciation between the artists and lay members of the Society, a social evening opens each exhibit. Such a meeting was held Jan. 23, when Henry J. Soulen spoke on illustration, and George Schwacha, Jr., and Robert Pederson discussed painting. Lillian M. Koerner is chairman of exhibitions.

CHRISTY'S CONTRIBUTION: Howard Chandler Christy celebrated his 65th birthday by presenting to the committee for the celebration of President Roosevelt's birthday a canvas he painted for the cover of the magazine the committee is publishing in its campaign against infantile paralysis. The artist's granddaughter, Caroline Chandler, seven years old, was one of the models for the picture.



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Lille Hunting Tapestry: JEAN FRANCOIS BOUCHE
(Circa 1750) Brokaw et al auction

Sales of Varied Interest at Parke-Bernet

COMING UP for auction at the Parke-Bernet Galleries, New York, the afternoon of Feb. 5 will be French 18th century furniture from the Irving Brokaw residence at 985 Fifth Avenue, rare English silver consigned by a Boston private collector, 15th and 16th century needle-painted velvet ecclesiastical vestments, Lille and Brussels tapestries, Aubusson and Oriental rugs.

One of the outstanding furniture pieces is a Louis XV tulip-wood and hawthorn commode, beautifully inlaid with landscape panels, a companion to the well-known commodes in the William Salomon collection which was dispersed in 1923. Louis XV and Louis XVI chairs covered in needlepoint, tapestry, velvet and silks include signed pieces by P. Laroque and A. Bonnemain.

Seven important gold-needle painted velvet chasubles, copes and dalmatics of Italian and Spanish 15th and 16th century origin comprise the most notable group of its kind to appear at public sale in some time. A Lille hunting tapestry signed with the name of the weaver, I. Bouchez, is one of the high points of the sale. Jean Francois Bouche (or Bouchez) first appears in the records of Lille about 1740; his signed works are rare and were only discovered in recent years.

Other items of importance in the sale are a bronze cast of Remington's famous *Bronco Buster*; an Oriental Lowestoft armoirial porcelain service of 65 pieces; George II silver brandy warmers; Charles II and Queen Anne wine tasters.

The afternoon of Feb. 12, the Parke-Bernet Galleries will disperse antique English furniture, carved jades, Oriental rugs, tapestries, Arlent-Edwards mezzotints, antique textiles and other decorations from the collections of Harry Glenby, Mrs. T. Shepard Strong, Mrs. Marion Cassidy and Frank Sabin. A set of four George I carved mahogany lion-

mask chairs is one of the most important items in the sale.

The furniture also features an important pair of Régence carved walnut and needlepoint "fauteuils;" a Sheraton inlaid burl satinwood sofa table from the Cunard collection; a William and Mary "seaweed" marquetry chest of drawers; and a tall-case clock by Francis Robinson, London, 1792. The Chinese mineral carvings include bowls, vases and bird figures in jade, coral statuettes, and objects in lapis lazuli and carnelian.

A long series of S. Arlent-Edwards mezzotints includes the famous Botticelli *Madonna*. The several tapestries in the sale include a Brussels 17th century example emblematic of *Victory*. Among the antique textiles are a Spanish 18th century crewel-embroidered linen coverlet and a Moroccan gold-embroidered mosque hanging.

"Collectors" Hold First Show

The Collectors of American Art, 38 West 57th Street, will open its first monthly exhibition on Feb. 2. The exhibition will continue until Feb. 24. This organization is, basically, a revival of the American Art-Union, which, founded 99 years ago, helped establish the American artist as an asset to American culture by encouraging the private possession of contemporary art.

As in the days of the old Art-Union, funds now obtained from \$5 lay memberships will be used to purchase paintings and prints from this and subsequent exhibitions for allocation among members at the annual meeting in May. Each member will receive a work of art worth \$5 or more.

More than 300 works of art by 107 artists were submitted to the Exhibition Committee for inclusion in the first exhibition. From this number 32 oils and water colors and 17 prints were chosen for hanging.

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The Field of American Art Education

Student Exhibit

STUDENTS of all high schools and academies, public and private, are invited to submit work to the third annual exhibition of student art at the University of Notre Dame. Entries for the exhibition must be received at Notre Dame by April 15, and must be original student works done in the school year 1937-38. There will be four divisions—painting, drawing, creative design and commercial design—and four medals will be awarded for each division.

The purpose of this annual, sponsored by the university's art department under the direction of Professor Stanley S. Sessler, is to survey the work being done under the various types of educational systems. Comparisons are noted, trends and progress, each year. The exhibition has been of great value in setting school art standards.

A similar project has been inaugurated in the state of North Carolina by the art department of the University of North Carolina, and the leadership being assumed by these two universities might well be taken up in other regions of the country.

Full information and a prospectus of the exhibition may be had upon application to Professor Sessler, Department of Art, University of Notre Dame, Notre Dame, Ind.

How to Look at Pictures

A new course on "How to Look at Pictures: An Introduction to the Language of Painting," will be given by Mrs. Roberta Fansler, instructor at the Metropolitan Museum of Art, for 15 Tuesday evenings, beginning Feb. 1 at the New York University Division of General Education. These lecture-discussions are divided into three groups of five sessions each on the vocabulary of painting, factors that determine pictorial form and pictorial style.

Another course, "Modern Art from the French Revolution to the Present," is given Monday evenings by Dr. Bernard Myers, instructor of fine arts at New York University and editor of the American Pages Series of art reproductions for Scribners. Both courses are given at the University's Washington Square Center of Adult Education.

Art in a Trailer

Perhaps the one person who can receive the most pleasure and the most profit from the trailer is the American artist. He can fit up this 20th century innovation into a studio and glean the cream of landscapes the country over.

Two Chicagoans, Charles Schroeder, instructor of design at the Art Institute of Chicago, and Dr. Louis Tint, a physician interested in color photography, are enthusiastic over their

recent Western trip. The trailer was fitted up for the artist and photographer—a studio for one and a dark room for the other. Colorado Springs and Pike's Peak were the first places visited, then to Yellowstone Park, the Grand Tetons, Glacier National Park, Waterton Lakes, Banff, Lake Louise and the Canadian Rockies; returning by way of Salt Lake City, Cedar Breaks, the multi-colored Bryce Canyon, the hoary cathedral-like rocks of Zion National Park, with its great white throne rising nearly 3,000 feet from the floor of the valley—then on South through the Kaibab National Park. The tour ended with the Grand Canyon, which the two men explored at length.

There may be an idea for a summer class in the Schroeder-Tint trailer experience.

A COURSE IN PERMANENT MEDIA: For its spring term the California College of Arts and Crafts has built and equipped a workshop for the laboratory study of pigments, binders and grounds. Students in these courses will learn about art media from the raw materials, and what media are durable in given circumstances. The methods of tempera, fresco and mosaic will be given, along with fundamental chemical and physical information. Glenn Wessels, artist and art critic of the San Francisco *Argonaut*, will be the instructor.

INDUSTRIAL DESIGN FOR WOMEN: The only course in Industrial Design to be given in any women's college has been started by the University of North Carolina, at the Women's College located in Greensboro. The course will be given by Sidney Warner, former assistant art director of Westinghouse Electric and with the art department of the University of Washington.

STERNE REMAINS IN CALIFORNIA: The California School of Fine Arts announces that Maurice Sterne will continue to instruct an advanced group in painting and composition as visiting teacher. Sterne, prominent American artist of the progressive school, has served on the faculty for the past two and a half years.

CORBETT HEADS SCHOOL: The noted architect and lecturer, Harvey Wiley Corbett, has been elected president of the New York School of Applied Design for Women. Corbett was instrumental in the building of the home of the school which he now heads.

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Fleurs et Fruits

FOLLOWING UP its show of artists "From
Pissarro to Utrillo," the Perls Gallery, New
York, opens February with a gay exhibition
of *Fleurs et Fruits*—a group of 24 small can-
vases by modern French artists.

Several new names are introduced with the
new exhibition—La Serna, Chichio Haller,
wife of the sculptor Hermann Haller, and Uter
—while still another feature is the inclusion
of family groups. The paintings of Utrillo
hang with those of his mother, Suzanne Vala-
don, and those of his step father, Uter. A
marked difference in style characterizes the
work of all three.

Utrillo's flower paintings in the exhibition
are the first he has done and mark a depar-
ture, said to have been urged by his step fa-
ther, from the round of street scenes that has
so long served him as subject matter. A
final Utrillo item is a rumor (understand, only
a rumor) that the Tate Gallery has offered to
buy \$10,000 worth of his paintings if the
artist will drop his damage suit entered in a
British court when a Tate Gallery catalogue
listed the artist as dead.

The two Dufy brothers Raoul and Jean;
Adrien, Bossard, Kisling, Braque, Soutine, Vla-
minck, Chagall and Dufresne, Madeleine Lucas
and Othon Friesz conclude the roster of ex-
hibiting artists.

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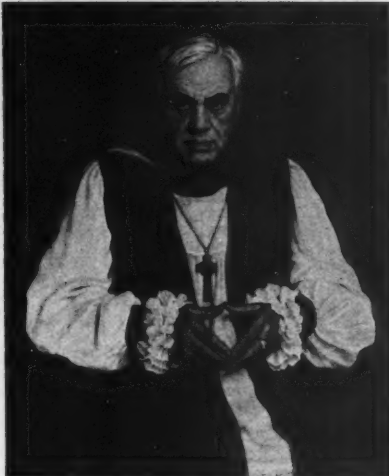
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Painter of Fame

THE DANISH-AMERICAN PAINTER of wealth, fame and royalty, J. W. de Rehling-Quistgaard opened the new year at the Denver Art Museum with a January exhibition of portraits, still lifes and landscapes. Probably the canvas most interesting to the Denver audience was the recently completed portrait of the Right Rev. Irving Peake Johnson, Episcopal Bishop of Colorado. Striking in its combination of black, carmine, white and blue, the portrait is dominated by the compelling face of the Bishop, crowned with a head of white hair. The dignity of office has not obscured the understanding and kindness of the man.

Donald J. Bear, director of the Denver Art Museum, wrote in the *Denver Post*, that the Quistgaard catalogue read "like a hall of fame: The portrait of Prince Ludovic Pignatelli D'Artagon, the interpretation quizzical and the hands beautifully painted, nearly transparent; the portrait of Pearl S. Buck, author of *The Good Earth*; Count Folke Bernadotte, nephew of the King Gustav of Sweden; Maj. Thomas Lamphier, pioneer flyer of the United States army; Charles M. Schwab of Bethlehem Steel; George Creel of the committee of public information during the World War; and the portrait of Jeanne, daughter of the artist. It is in his portraits of men, especially, that R. Quistgaard reveals his delicate sense of values."

Quistgaard, Danish born, started painting royalty as far back as 1909 when he was commissioned to portray members of the Royal Danish family, including the King and Queen. By invitation of Dupont Pratt of Standard Oil he was invited to New York, where he executed 16 portraits in miniature for the Pratt family. When Quistgaard took up portrait painting in oil again his first sitter was the late President Theodore Roosevelt. In 1918 he received a commission from the Norwegian shipping magnate Christoffer Hannevig to paint 50 portraits of the most prominent American men, who, with President Wilson, had become internationally known as the leaders of American war activities.

200,000 VISITORS: Two hundred thousand persons visited the international loan exhibition conducted by the Los Angeles Art Association between Oct. 15 and Dec. 15 at the Town Hall Gallery. Revealing the richness of California's own private collections, the exhibit was held to hasten the coming of a Los Angeles Art Museum.

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art Feb.: Prints by William Meyerowitz.

ANDOVER, MASS.
Addison Gallery To Feb. 13: Principles of Design in Painting.

BALTIMORE, MD.
Baltimore Museum of Art To Feb. 28: 200 years of American painting.

Maryland Institute To Feb. 4: Paul Linwood Gittings; Barye bronzes; ceramics.

BINGHAMTON, N. Y.
Museum of Fine Arts Feb.: Early American clocks; bird paintings by George Miksch Sutton.

BOSTON, MASS.
Goodman Walker Feb. 1-19: Animal bronzes and etchings by Renee Sintenis.

Guild of Boston Artists To Feb. 8: Watercolors by Elizabeth H. T. Huntington.

Grace Horne Galleries To Feb. 19: Watercolors by Charles Hopkins; paintings by Polly Thayer.

Museum of Fine Arts Feb.: John Singleton Copley.

Robert Vose Galleries Feb. 1-12: Work by Catherine Morris Wright.

BROOKLYN, N. Y.
Brooklyn Museum To Feb. 6: Woodcuts and miniatures.

ALBRIGHT Art Gallery Feb. 5-26: War paintings, Buffalo Society of Artists; 5th annual exhibition by local artists.

CHARLOTTE, N. C.
Mint Museum of Art To Feb. 17: Work by Bernice P. A. Fernow, Susan Norris and Mr. and Mrs. August Cook.

CHICAGO, ILL.
Art Institute Feb.: Gianbattista and Domenico Tiepolo.

CINCINNATI, O.
Cincinnati Museum Feb. 3-27: Sixth national ceramic exhibition.

CLEARWATER, FLA.
Art Museum Feb. 1-15: Work by Clearwater artists.

COLORADO SPRINGS, COLO.
Fine Arts Center To Feb. 12: Venetian paintings of the Baroque period.

COOPERSTOWN, N. Y.
Enoch School Feb. 7-21: Pueblo Indian pottery.

DALLAS, TEX.
Museum of Fine Arts To Feb. 28: California Society of Etchers; Russell Coules.

DAYTON, O.
Dayton Art Institute Feb.: Wire sculpture by Berthold Ordner.

DENTON, TEX.
State Teachers College Feb. 6-27: Medieval illuminated Manuscripts.

Detroit Institute of Arts To Feb. 20: Italian Gothic and Renaissance Sculpture.

EVANSVILLE, IND.
Society of Fine Arts and History Feb. 8-28: American Oil Paintings.

HOUSTON, TEX.
Museum of Fine Arts To Feb. 11: Exhibition of sculpture and drawings by six moderns; International Exhibition of Abstract painting and sculpture.

KANSAS CITY, MO.
Art Institute Feb.: Mid-Western artists.

LAWRENCE, KANS.
Thayer Museum of Art Feb. 1-20: Leon Bakst's designs.

LOS ANGELES, CAL.
Foundation of Western Art Feb.: 5th Annual exhibition of California Landscape and Figure Paintings.

Los Angeles Museum To Feb. 27: Academy of Western painters; Otis Art Institute Alumni; drawings by local artists.

Municipal Gallery Feb.: California Art Club.

MANCHESTER, N. H.
Currier Gallery of Art Feb.: Oils by Constance Cochrane and Isabel B. Cartwright; watercolors by Emil Bietram; reproductions, "Development of Landscape Painting." Wood turnings by John Prestini; Etchings by Alfred Huttig.

MARBLEHEAD, MASS.

Marblehead Arts Association To Feb. 18: Prints and Maps of Old Marblehead.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Feb. 1-26: Paintings by Adolph Borie; textiles by contemporary artists.

MILLS COLLEGE, CAL.
Art Gallery Feb.: Paintings by Rotiloff; prints by Barlach.

MILWAUKEE, WIS.
Milwaukee Art Institute Feb.: Mexican paintings; Two Vienna Painters; Work by Louis Corintha and Charles Haas; Feb. 1-26: 6th International Exhibition of Lithography and Wood Engraving.

MONTCLAIR, N. J.
Museum of Art To Feb. 27: Work by Ellen Emmet Rand, Nelly Littlehale Murphy and Marion Gray Traver; Paintings by Carl A. Follie; Etchings by Philip Kappel.

MONTGOMERY, ALA.
Huntingdon College Feb.: Watercolors by Roy H. Staples.

MUSKOGON, MICH.
Hackley Art Gallery Feb.: Muskogon Artists' Annual.

NEWARK, N. J.
Cooperative Gallery Feb.: Paintings by Bernar Gussow.

Newark Museum Feb.: American Indian Art; Paintings and Sculpture from Museum collection.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art Feb.: Etchings and drypoints by John H. Clifford; Watercolors by American artists; Oils by John McCrady; Watercolors by Alice R. Huger Smith.

• • •

NEW YORK, N. Y.
American Artists School (131 W. 14) Feb. 6-26: Exhibition of work of members of Advisory Board of the American Artists School.

American Fine Arts Society (215 W. 57) Feb.: American Watercolor Society.

American Folk Art Gallery (113 W. 13) To Feb. 5: American Genre Paintings (1795-1887).

An American Place (509 Madison) To Feb. 11: Paintings by Georgia O'Keeffe.

American Salon (38 E. 58) Feb. 1-15: Paintings by Helen Boswell, B. F. Aram (71 E. 57) To Feb. 10: Paintings by old and modern masters.

Architectural League (115 E. 40) To Feb. 5: Lithographs and original Book Illustrations in color by Edward A. Wilson; Feb. 7-12: Watercolors by Jan Porel.

Arden Galleries (400 Park) Feb. 2-28: Early Chinese art.

Argent Galleries (42 W. 57) To Feb.: Watercolors by Mary Audrey Keating and Nelda M. Audibert.

Artists Gallery (33 W. 8) Feb. 1-14: Paintings by James Lechay.

Barbizon-Plaza Art Gallery (32 E. 57) Feb.: Woodcuts by Lynn Ward.

Bignou Gallery (32 E. 57) To Feb. 12: Watercolors by Raoul Dufy.

Boyer Galleries (69 E. 57) Feb.: Paintings and sculpture by American contemporaries.

Brummer Galleries (53 E. 57) Feb.: Antique works of Art.

Buchholz Gallery (3 W. 46) To Feb. 8: Paintings by Max Beckmann; Feb.: Bronzes and drawings by Georg Kolbe.

Centaur Galleries (78 W. 55) Feb.: Flowers in watercolor.

Carroll Carstairs (11 E. 57) To Feb. 8: Pastels and watercolors by Whistler; To Feb. 14: Pastels by Louis Le Grand.

Columbia University (Broadway at 115) Feb. 2-26: Work of the Free-hand Drawing Department of Columbia University; 2nd Annual faculty exhibit.

Comet Art Gallery (10 E. 52) To Feb. 15: Paintings by Carlo Carrà and Filippo de Pisis.

Contemporary Arts (38 W. 57) To Feb. 5: Paintings by Genot Pettit.

Decorators Club Gallery (745 Fifth Ave.) Feb. 7-19: Watercolors and oils "Art in the Air."

Decorators Picture Gallery (554 Madison) To Feb. 9: Exhibition by Isabella Barclay, Inc.

Delphic Studios (44 W. 56) To Feb. 13: Mary Drake Cole; Group show; Peri-Umana weaving.

Downtown Gallery (113 W. 13) To Feb. 12: Nicolai Cikovsky.

East River Gallery (358 E. 57) To Feb. 5: Steel Sculpture by David Smith.

Federal Art Gallery (225 W. 57) To Feb. 9: Print Making.

Ferargil Galleries (63 E. 57th) To Feb. 14: Watercolors by Olaf Olsen; Drawings by Lauren Ford.

Fifteen Gallery (37 W. 57) To Feb. 19: Sculpture by Genevieve K. Hamlin.

Frederick Frazier Galleries (9 E. 57) Feb.: Hudson River school.

Karl Freund (50 E. 57) To Feb. 19: Paintings, portraits.

Grand Central Art Galleries (15 Vanderbilt Ave.) To Feb. 12: Watercolors by George Lawrence Nelson; To Feb. 19: Annual Exhibition of American Society of Miniature Painters.

Grand Central Art Galleries (1 E. 51) Feb.: Paintings and Sculpture by American contemporaries.

Grant Studios (175 Macdougall) To Feb. 12: Annual Exhibit of New York Society of Artists.

Kleemann Galleries (38 E. 57) Feb.: Lithographs of the late Bolton Brown.

C. W. Kraushaar (730 Fifth Ave.) To Feb. 12: Louis Bouche.

Julien Levy Gallery (15 E. 57) Feb. 1-19: Paintings by Leonid; Work by Alice Halicka.

Macbeth Galleries (11 E. 57) To Feb. 8-21: Watercolors by Stanford Stevens.

Pierre Matisse (51 E. 57) Feb. 1-19: Abstractions in plaster by John Ferren.

Guy Mayer Gallery (41 E. 57) Feb. 7-26: Contemporary prints and Antique Chinese porcelains and jade.

Metropolitan Museum of Art (5th at 82) Feb.: Italian Renaissance Prints and Illustrated Books; Loan exhibition of Malolha; Prints: Accessions of 1933-1937.

Midtown Galleries (605 Madison Ave.) Feb. 8-26: Work by Alfred Kraemer.

Milch Galleries (108 W. 57) To Feb. 5: Paintings by Margaret Cooper.

Montross Gallery (785 Fifth Ave.) To Feb. 12: Paintings by Martin Rosenthal.

Morgan Gallery (106 E. 57) Feb. 1-15: Paintings by Quita Broadhead.

Morton Galleries (130 W. 57) To Feb. 12: Watercolors by Alfrida Storm.

Municipal Art Committee (30 Rockefeller Plaza) To Feb. 13: Oils and Watercolors by New York Artists.

Museum of the City of New York (Fifth at 103) Feb.: Recent Accessions; New York Children's Books (prior to 1900).

Museum of Modern Art (14 W. 40) Feb.: Making a film; A new house by Frank Lloyd Wright.

National Arts Club (119 E. 19) Feb. 8-25: Fontainebleau Alumni Exhibition.

J. B. Neumann's New Art Circle Feb. 7-26: Paintings by Henry Billings.

Old Print Shop (150 Lexington Ave.) Feb.: Old prints and watercolors by Thomas Rowlandson.

Georgette Passedoit Gallery (121 E. 57) To Feb. 18: Paintings by Alice Tenney.

Perls Gallery (32 E. 58) Feb. 1-26: "Fruits and Flowers".

Public Library (Fifth & 42) Feb.: A Century of Prints; Mid-Victorian illustrators.

Salmagundi Club (47 Fifth Ave.) Feb.: Annual oil exhibition.

Marie Stern Galleries (9 E. 57) Until Feb. 20: Paintings by John Barber; sculpture by Chana Orloff.

Studio Guild (730 Fifth Ave.) Feb. 1-19: Paintings by Helena Sturtevant; Feb. 7-19: Work by John B. Morris and Jane Blaney.

Tricker Galleries (21 W. 57) To Feb. 10: Drawings and paintings by Daniel Garber.

Uptown Gallery (249 West End Ave.) Feb.: Group show.

Hudson D. Walker Gallery (38 E. 57) To Feb. 5: Contemporary American watercolors and oils; Feb. 7-26: Oils by Samuel Brecher.

Walker Galleries (108 E. 57) To Feb. 15: Silhouettes by Baroness von Newdell.

Whitney Museum (10 W. 8) Feb.: A Century of American Landscape Painting.

OLIVET, MICH.
Olivet College Feb. 1-14: Carnegie Set of Prints.

OSHKOSH, WIS.
Public Museum Feb.: Interior Decoration; Ohio Print Makers.

PALM BEACH, FLA.
Society of the Four Arts To Feb. 15: Decorative paintings and Murals; Murals by Maurice Fatio.

PARKERSBURG, W. VA.
Junior League of Parkersburg Feb. 1-22: Old Flower and Garden Prints.

PHILADELPHIA, PA.
Art Alliance Feb. 1-20: Crafts by Philadelphia Craftsmen; Oils by Elizabeth Sparhawk-Jones; Prints by George Constant.

Pennsylvania Museum of Art Feb.: Benjamin West bicentenary; Federal Art Project Work.

Warwick Galleries To Feb. 19: Paintings by Ben Wolf.

PITTSBURGH, PA.
Carnegie Institute Feb.: Work by Waldo Peirce; Paintings by Walter Richard Sickert.

University of Pittsburgh Feb.: Oil paintings from Helen C. Frick collection.

PITTSFIELD, MASS.
Berkshire Museum Feb.: Henry Janetti Greene collection of Chinese pottery.

PORTLAND, ME.
Sweat Memorial Art Museum To Feb. 10: Exhibition of selected prints.

PORTLAND, ORE.
Portland Art Association To Feb. 16: Artists west of the Mississippi.

PROVIDENCE, R. I.
Providence Art Club Feb. 1-12: Paintings by Edith Jackson Green and Hope Smith.

Rhode Island School of Design Feb.: German Handicraft.

RICHMOND, VA.
Virginia Museum of Fine Arts Feb.: Gari Melchers.

SACRAMENTO, CAL.
Crocker Art Gallery Feb. 1-28: Trio of Negro Artists.

SAN DIEGO, CAL.
Fine Arts Gallery Feb. 6-27: Drawings by American Artists.

SAN FRANCISCO, CAL.
DeYoung Memorial Museum Feb. 1-14: Chinese album paintings.

Paul Elder & Co., Feb. 7-26: Bernyce Polifka.

Gump's To Feb. 19: Watercolors by Thairchen.

San Francisco Museum of Art Feb.: Crocker textile collection.

SARATOGA SPRINGS, N. Y.
Skidmore College Gallery Feb. 7-28: Chinese prints.

SEATTLE, WASH.
Art Museum Feb. 9-March 9: Paintings from 48th Annual Exhibition of American Art; Art work by Cornish School students.

Downtown Gallery Feb. 1-15: Paintings by Lily Norling Hardwick.

Henry Gallery Feb. 6-27: A Trio of Contemporary Americans.

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery Feb. 9-March 9: Photography.

Springfield Museum of Fine Arts To Feb. 6: Magnasco exhibition.

SPRINGFIELD, MO.
State Teachers College To Feb. 16: Southern Printmakers.

ST. LOUIS, MO.
City Art Museum Feb. 1-March 15: 32nd Annual exhibition of paintings by American artists.

SUMMIT, N. J.
Art Association To Feb. 16: Loan exhibition from Whitney Museum of American Art.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts To Feb. 7: Miniatures and sculpture by Ethel Frances Mundy; color prints; Feb. 10-Mar. 13: Guatemalan costumes and textiles.

TOLEDO, O.
Toledo Museum of Art Feb.: Sculpture by Anna Hyatt Huntington.

TRENTON, N. J.
New Jersey State Museum To March 6: Sculpture and drawings by Matrine Hoffman.

WASHINGTON, D. C.
Corcoran Gallery of Art To Feb. 13: Watercolors, drawings and Lithographs by Margaret and Wayman Adams. Feb. 7-27: Watercolors by Eugen Weiss.

Smithsonian Institution To Feb. 27: Watercolors by Thomas Handforth.

Studio House To Feb. 21: Work by Olin Doxey.

WELLESLEY, MASS.
Farnsworth Art Museum Feb.: Paintings by Agnes A. Abbot.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To Feb. 7: Graphic art by American artists group.

BOOKS REVIEWS & COMMENTS

Art's "Who's Who"

VOLUME TWO of *Who's Who in American Art*, just published, brings up to date once again the art shelf's number one reference book. With the addition of nearly 2,000 more artists in the biographical directory—bringing the total now to around 10,000 American artists—a necrology, obituaries, and a classified geographical index, the volume displays a wholesome tendency to put on weight through the years (Washington, D. C.; American Federation of Arts; 715 pp.; \$8).

Edited by Alice Coe McGlaufflin, assisted by Virginia Botsford, *Who's Who* boils down the essential biographical facts of each artist, lists his or her home and studio address, and tells the salient facts about all artists of all classes. The necrology covers the years from 1927 through 1935; and the obituaries, including patrons of arts, picks up from the last volume at the beginning of 1936 and cover ten months of 1937.

The new feature of a classified geographical index provides a handy finding device that lists each artist by state and by the medium in which the artist commonly works. Thus the reader can immediately find out the sculptors of Florida, or Wyoming's print makers.

BOOKS RECEIVED

CECIL BEATON'S SCRAPBOOK, by Cecil Beaton. New York: Charles Scribner's Sons; 135 pp.; profusely illustrated with drawings, photographs, and paintings by the author; \$7.50.

A harvest of the author's pictorial efforts with prose accompaniment. Good photographs, bad drawings, worse paintings.

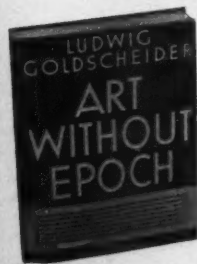
WHERE AND HOW TO SELL YOUR DRAWINGS, New York: Artists' Counsellors (126 Lexington Ave.); pamphlet, 35 pp.; \$1.

Practical advice for the artist on how to approach and sell the art editor of magazines, stores, agencies, business firms, and newspapers. Includes a list of potential prospects.

ADOLPH BORIE, by George Biddle. Washington, D. C.: American Federation of Arts; 18 pages text; 48 plates, one in color; \$3.50.

A beautiful monograph with excellent reproductions and a fascinating appreciation.

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BOOKS RECEIVED

THE AESTHETIC OBJECT, An Introduction to the Philosophy of Value, by E. Jordan. Bloomington, Ind.: Principia Press: 275 pp.; unpriced.

An inquiry into the nature of the aesthetic experience and the reality of the aesthetic object.

ART INSTRUCTION IN ENGLISH PUBLIC SCHOOLS, by Charles H. Sawyer, Andover, Mass.: Addison Gallery of American Art; 73 pp.; 18 ill.; unpriced.

A survey of the subject made possible by a Carnegie grant. Great divergence exists; some of the schools are still old fashioned, others extremely progressive.

THE SILVER BRIDGE, written, designed and illustrated by Nura (Nura Woodson Ulreich). Published by the author, (145 E. 40th Street, N. Y.) unpriced; 7 full page color plates; \$3.

The fourth book of growing "Nuracana." A tender story illustrated with the artist's wistful colored prints of children.

THE ART MOVEMENT IN RICHMOND, INDIANA, A History, by Ella Bond Johnston. First published serially in the Richmond Palladium. Pamphlet; 48 pp.; illustrated; unpriced.

A document on the growth of art interest in America; how one civic center made art vital.

Oklahoma Advances

An important step in the progress of art in Oklahoma City is the opening of a new gallery in the Municipal Auditorium, the community's new Civic Center. Nan Sheets, well known Oklahoma artist, is the director of the exhibits.

In one of the five rooms has been placed a collection of paintings by Nicholas Roerich, Russian artist, scientist and archeologist, who was at one time director of the Roerich Museum in New York. Many of the works in the collection, which belongs to Mrs. Clyde Gartner, were painted in Tibet. Another gallery contains paintings from the Federal Art Project, loaned through Holger Cahill; and the Cohn collection from Des Moines, Iowa. Another room is used for the water colors of Nils Hognerof Litchfield, while two other galleries house paintings, lithographs and prints from the Oklahoma Art League's permanent collection.

OLD PUEBLO OPEN SHOW: The Old Pueblo Show, sponsored by the Tucson Fine Arts Association, will be held from April 3 to 30. It is a jury show of oils, water colors and prints with prizes and no hanging fee. The Association has been in existence for 15 years and the open show for five, but until this year exhibitors were required to be residents of Arizona. Melvin J. Solve is exhibition chairman.

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AMERICAN ART AND THE WOMEN OF AMERICA

Hungry for Art

That is what we have found the people are in little towns and villages far from educational centers. There the only pictures obtainable are calendars, and things of beauty are not available. Our American Art Week campaign has helped to satisfy this craving in many ways. When the places are too small for art exhibitions and lectures, pilgrimages are formed to take the people to the nearest town or city where the American Art Week celebrations were being held. All this is to their benefit because it is a step in the right direction.

The Jury Meets to Award American Art Week Prize Paintings

On Wednesday, Jan. 5, Mr. F. Ballard Williams, Mr. Arthur Freedlander, Mrs. Wilford S. Conrow and Mrs. Florence Topping Green met in Mr. Conrow's studio. It was not an easy task that confronted the judges of the American Art Week reports because there were so many good ones showing earnest work accomplished. It took more than a week preliminary to the meeting to read the thousands of statements, letters and newspaper clip-

pings which comprised these reports from 46 states and which showed conclusively the value of the work to different communities throughout out country.

Among the reports submitted this year some are of such outstanding excellence as to deserve preservation in perpetuity, perhaps in the archives of their state. One such we reproduce on the opposite page. We may feel justifiable gratification when we look at such evidence of response to a cause by all sorts of men and women who may share in common just one thing—a conviction that their work together is being of real use to their community and to their country. Where such things can be, the future promises well.

After deliberation it was decided that the two prize paintings—*Esquimo Boys on the Yukon* by Paul Eustace Ziegler, and *The Junction* by Hobart Nichols—were not enough recognition of the 1937 American Art Week activities. Honorable Mentions were voted, eleven in all. For First Honorable Mention prizes, East and West, framed prints were contributed, generously by Frederick K. Detwiller, a proof of his aquatint and etching *The George Washington Bridge*, and by Gordon Grant, a proof of his dry point *The Gale*.

Announcements of the awards and formal presentation of the prize pictures will be made at the Annual Dinner Meeting at the

Salmagundi Club, New York, the evening of February 2nd. American Artists Professional League members are coming to the dinner from Wyoming, Colorado, Maryland, Pennsylvania, New Jersey, New York and other states.

New York State Well Organized

We regret that the report from our effective co-chairman, Mrs. R. I. Deniston, came too late to be included in the deliberations of the judges. Every section of New York State was represented. This State won the painting by Tabor Sears last year, but the work done in 1937 shows marked advance over the accomplishments of 1936. One of the important functions was the large American Artists Professional League exhibition of paintings, sculpture and etchings of Nassau County artists in Freeport. Until this exhibition one of the artists, Mr. Fred White was hardly known in his home town. His etchings were selected to be sent to France, to represent the best of American etchings. Other League exhibitions were held in Ogdensburg, Douglastown, Bronxville, Saugerties, Monticello, New Rochelle, Flushing, Canajoharie, New Paltz, Lyons, Wellsville, Sharon Springs, Middleburgh, Kingston, Oneonta, Binghamton, Amityville, Garden City and Mattituck. Warsaw and Buffalo had chairman and the very fine calendar issued by Mrs. Deniston and distributed by the hundreds gave a comprehensive view of what New York State is doing for American Art Week and art all the year. The prize given by Mrs. Deniston for the best illustrated poem was won by Alethra Garrison, Nyack, N. Y. The publicity for this contest was nation-wide. A clipping containing a long announcement of the contest came from Denver Colorado.

Kansas Project

It is interesting to note in the report from Mrs. Feely, the Kansas State Director for American Art Week, that there were 59 art contests in the schools and 259 clubs had art exhibitions and programs. As a direct result of this work, Mrs. Feely met with Mary Hunton Hall and assisted her in forming an Art Center, which probably will be in Topeka. The aim is to help further art in Kansas and to secure paintings for the schools. During the week \$520 was spent for paintings by Kansas artists.

Michigan

Interesting things were done in Detroit according to the letters from Miss Jane B. Welling, professor of art education at Wayne University and one of the state directors. The theme for American Art Week was "What do you know about art in Detroit and in Wayne University." In connection with the subject, information was given where to see works of art and trips were sponsored to art centers; there were special exhibits of local artists, and radio programs and lectures were heard. Michigan State College at Lansing arranged a series of exhibits of Michigan art. To quote: "Words can not express how vital a contribution to our thinking such a 'Week' as this one is. The late depression, in many cases and invariably in smaller communities, forced drastic cuts in school budgets which often did away with the art instruction in those areas. At the same time the depression strangely worked to make laymen more conscious than ever of the place of the arts in leisure activities and as community assets. Art Week in many cases was just the tonic that were needed to regain its place in community life."

Miss Welling added: "Next year, with our

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HONORARY CHAIRMAN : DR. MARTIN FISCHER
College of Medicine, Eden Ave., Cinn., O.

*A national organization of American artists and art lovers, working
impersonally for contemporary American art and artists.*



1937 AMERICAN ART WEEK REPORT FROM THE STATE OF MARYLAND,
MRS. FLORENCE LLOYD HOHMAN, STATE DIRECTOR

impetus from this one, we should do a really thorough and able piece of work. This year's activities have paved the way for continued interest, there was great enthusiasm."

Re: New York Sales Tax

New York City's 2 per cent emergency sales tax does not cover art works sold for reproduction.

The Court of appeals at Albany ruled on January 11, 1938, in a five-to-two decision, that New York City's 2 per cent sales tax does not apply to receipts of an artist from the sale of reproduction rights to his own works. Judge Irving Hubbs wrote the majority opinion and Judge John T. O'Brien wrote the dis-

sent, in which Judge Edwin R. Finch concurred.

Cautioning All Artists

We cannot urge too strongly on all artists the importance of gathering evidence, satisfactory to themselves of the reliability of dealers, agents or exhibiting societies before consigning works of art to them for sale.

The European Chapter

1 ELECTS NEW OFFICERS

President: Leslie G. Cauldwell—4 bis Cité du Retiro, Paris.
1st Vice President: Dr. W. S. Davenport.
2nd Vice President: Mrs. Wm. F. McKnight.
Secretary: John A. McKeason.
Asst. Secretary: Robert Swazy.
Treasurer: Dr. Nelson McCleary.
Advisory Board: Gilbert White, H. A. Webster, Jules Pages.

2 STUDY TRIP THROUGH GERMANY

The National Executive Committee has received from Mrs. Maud Trube Ferrère of the League's European Chapter an extensive report of a study trip through Germany of delegates of the International Confederation of Artists on the invitation of the Chamber of Fine Arts of the German Reich, July 15th to 30th, 1937. Twelve delegates participated in this trip through a score or more of the leading cities of Germany, four from France, three from Belgium, two from Holland, and one each from Austria, Poland and the United States, the last, Mrs. Ferrière, representing the League's European Chapter. Her report was received early in October, 1937 when, and since when, the two League pages in THE ART DIGEST have been able to carry only a part of the copy sent in. More extended notice of Mrs. Ferrière's full report will appear in an early issue.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

THIRD ANNUAL EXHIBITION OF ARTISTS OF THE CAPITOL REGION, April 1-May 31 at the Albany Institute of History and Art. Open to residents within 100 miles of Albany. Media: oil, water color, sculpture. No fee. Jury of selection. Cash prizes. Last date for return of entry blank March 7; for arrival of exhibit March 14. Entry blanks will be mailed on request, Feb. 1st. Address: R. Loring Dunn, Curator, 125 Washington Ave., Albany, N. Y.

Birmingham, Ala.

SOUTHERN PRINTMAKERS ROTARY, March 1-30 and tour for 12 months, at Birmingham, Ala., and 15 other cities south and east. Open to all printmakers. Media: all graphic processes (no monotypes). Fee \$3; jury of selection; many prizes including at least 5 purchase prizes. Last date for return of entry cards, Feb. 10; for arrival of exhibit, Feb. 15. For information address: Frank Hartley Anderson, Sec., 2112 South Eleventh Court, Birmingham, Ala.

Chicago, Ill.

49th ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY, March 17-April 17, at the Art Institute of Chicago. Open to residents of Chicago and within a radius of 100 miles. Media: oil and sculpture. No fee. Jury of selection: Philip R. Adams, Albert Stewart, William A. Kittredge. Prizes: Mr. and Mrs. Frank G. Logan medal and honorarium of \$500; other cash prizes totaling \$1,150. Last date for return of entry card, Feb. 17; for arrival of exhibits, Feb. 25. For information address: Art Institute of Chicago, Chicago, Ill.

Hartford, Conn.

CONNECTICUT ACADEMY OF FINE ARTS 86th ANNUAL, March 5-27, at the Morgan Memorial Museum, Hartford. Open to all. Media: oil, sculpture, black and white. No fee. Jury of selection. Numerous cash prizes. Last date for arrival of exhibits Feb. 25. For information address: Carl Ringius, Sec., Box 204, Hartford, Conn.

Indianapolis, Ind.

EXHIBITION OF WORK BY INDIANA ARTISTS AND CRAFTSMEN, March 1-31 at the John Herron Art Institute. Open to residents and native-born Indians. Media: oil, water color, graphic arts, sculpture, drawing and crafts. Entrance fee: \$3. Jury of selection of out-of-state artists. Two prizes. Last date for return of entry card and arrival of exhibit not stated. For information address: John Herron Art Institute, Indianapolis, Ind.

Milwaukee, Wis.

86th ANNUAL WISCONSIN PAINTERS AND SCULPTORS EXHIBITION, April 5-30, at Milwaukee Art Institute. Open to residents of Wisconsin. Media: oil, water color, sculpture, drawings. No fee. Jury of selection. Cash awards and medals. Last date for arrival of exhibit, March 8. For information address: Milwaukee Art Institute, 772 No. Jefferson St., Milwaukee, Wis.

Montgomery, Ala.

EIGHTEENTH ANNUAL EXHIBITION of the Southern States Art League at the Museum of Fine Arts, Montgomery, April 7-30. Open to members only. Media: oil, water color, pastel, black and white, crafts, etc. Fee: membership fee \$5. Jury of selection; several prizes. Last date for return of entry cards and for arrival of

exhibits March 12. For information address: Miss Ethel Hutson, Sec.-Treas., Southern States Art League, 7321 Panola St., New Orleans, La.

New York, N. Y.

113TH ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, March 10-April 13, at the National Academy, N. Y. Open to all artists. Media: Oil, sculpture, prints. No fee. Jury. Prizes and awards. Receiving days, March 1 and 2. For information and prospectus address: National Academy of Design, 215 West 57th St., New York City.

FIFTY-SECOND ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK, April 20-May 12, at the American Fine Arts Society building. Open to all. Media: photography, drawing, plans, crafts. Fee: \$5. Jury. Medal awards and cash prizes. Last date for return of entry card, March 10; for arrival of exhibits, April 15. For information address: Architectural League of New York, 115 East 40th St., New York.

New Orleans, La.

37th ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEW ORLEANS, March 6-30, at the Isaac Delgado Museum of Art. Open to members and non-resident artists. Media: Oil, watercolor, pastel, graphic arts, drawings, and crafts. Fee: membership fee of \$5 per year. Jury of selection. Prizes to be announced. Last date for arrival of exhibits, Feb. 15. For information address: Art Association of New Orleans, La.

Oakland, Calif.

ANNUAL EXHIBITION OF OIL PAINTINGS, March 6-April 3, at the Oakland Art Gallery. Open to all artists. Media: oil paintings. No fee. Three-jury system. Prizes. Last date for arrival of exhibits, Feb. 26. For information address: Oakland Art Gallery, Oakland, Calif.

San Francisco, Calif.

FIFTY-EIGHTH ANNUAL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION, March 22-May 2, at San Francisco Museum of Art. Open to all artists. Media: oil, sculpture, mosaic, tempera, fresco. No fee; jury of selection; \$1,600 in cash awards and 2 media medals. Last date for return of entry cards Feb. 26; for arrival of exhibit, March 2. For information address: Katrina R. C. Greene, Registrar, San Francisco Museum of Art, Civic Center, San Francisco, Calif.

Springfield, Mass.

NINETEENTH ANNUAL MEMBERS EXHIBITION, Feb. 12-March 6, at the Springfield Museum of Fine Art. Open to members only. All media. No fee. Juries of selection and award. Prizes amounting to \$600. Last date for arrival of exhibits, Feb. 6. For information address: Miss Ruth Gibbins, Sec., Springfield Art League, Museum of Fine Art, Springfield, Mass.

Syracuse, N. Y.

ASSOCIATED ARTISTS EXHIBITION OF SYRACUSE, March 1-31, at Syracuse Museum of Fine Arts. Open to all artists living within 25 miles of Syracuse. Media: oils, etchings, water colors, block prints, crafts, camera. Fee to be announced; jury of selection; awards and prizes to be announced. Last date for return of entry cards and arrival of exhibits, Feb. 25. For information address: Miss Anna Wetherill Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

Richmond, Va.

FIRST BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS, March 12-April 23, at the Virginia Museum of Fine Arts, Richmond. Open to all artists. Medium: oil. No fee; jury of selection; \$8,000 available in purchase prizes. Last date for receiving pictures Feb. 15 in New York; Feb. 21 at Richmond. For information and application blank address: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

Auction Prices

THE AUCTION GALLERIES have been unusually active in New York in the past month. Following are some of the prices taken from the various sales with the buyers indicated when known:

Art property of Mr. & Mrs. Jay Carlisle, dispersed at the Parke-Bernet Galleries, Jan. 11-15:

Oriental Lowestoft Porcelain Armorial service, 18th cent. (Mrs. J. P. Byers).....	\$ 400
Pair Three-Color Statuettes of Dogs, K'ang-Hai.....	\$ 375
Chinese Painting on Silk, Ming. (M. V. Morgan, Agent).....	\$ 330
Six English Shooting Scenes, C. Hunt after Turner.....	\$ 450
Twenty Nine Miniature Ship Models. (Charles Sessler).....	\$ 700
Coaching Scenes: Eight Miniature Paintings by Edward Algernon Stuart Douglas. (M. V. Morgan, Agent).....	\$1,200
Original Study for Unasaddling at Epsom by Alfred J. Munnings. (M. A. Linah).....	\$1,500
Start for the Epsom Derby by Henry Alken, 1784-1850.....	\$1,350
Finish of a Good Run by George Wright. (E. C. Stollenwerk).....	\$ 900
The Snake in the Path by Frederick Remington.....	\$ 900
The Bronco Buster by Frederick Remington.....	\$1,000
Brussels Silk-Woven Tapestry, early XVII Century.....	\$1,300

Sale of furniture, etc., property of Edward A. Shewan, American Art Association-Anderson Galleries, Jan. 15:

Louis XVI inlaid kingwood and sycamore table mounted in culvre dore. French 18th century. (Mrs. C. Eder).....	\$ 975
Sculptured walnut secretary cabinet, Italian, late 15th century. (Karl Freund).....	\$1,000
Flemish verdure tapestry, early 18th century. (Mrs. H. H. Smith).....	\$ 800
Meshed Ispahan palace carpet.....	\$ 900

Paintings from the collections of Shewan, Young, Murphy, and Ferargil Galleries, American Art Association-Anderson Galleries, Jan. 14:

Pierrot by George Luks. (W. H. Kallaber).....	\$1,100
Madonna and Child and Four Saints by Andrea Di Bartolo, Siennese, early 15th century. (Robert H. Sneed).....	\$ 625
The Family of the Comte de Lamoignon by Francois Xavier Fabre. (Frank Schnitjter, Jr.).....	\$ 725
Kermesse on the Ice by Hendrik Van Avercamp. (M. L. Brown).....	\$ 625
Portrait of a Man Holding a Book by 16th Century Rhenish Master. (E. & A. Silberman).....	\$ 700
The Sheikh and his Escort by Adolph Schreyer. (Albert Fraser).....	\$ 600
Musical Garden Party by Jonathan Richardson. (Walter Stewart).....	\$ 650
The Apple Gatherers by John Opie. (Frank Schnitjter, Jr.).....	\$ 800

Chinese sculpture, collection of Edwin D. Krenn, dispersed at the American Art Association-Anderson Galleries, Jan. 14:

Bronze temple statue of Kuan Yin, Five Dynasties. (John Levy Galleries).....	\$ 500
Carved wood temple statue of Kuan Yin, Sung. (Ralph M. Chait).....	\$ 350
Carved wood temple statue of Kuan Yin, Sung. (Ralph M. Chait).....	\$ 375
Carved wood temple statue of Kuan Yin, Sung.....	\$1,450
Carved wood temple statue of Kuan Yin, Sung. (F. Kouchakji).....	\$ 475
Carved wood temple statue of a crowned Kuan Yin, Sung. (Ralph M. Chait).....	\$ 650

Furniture and decorations, collections of Walker, Dwight, Carlson, et al, dispersed at the Parke-Bernet Galleries, Jan. 21-22:

Pair green and aubergine figures of Parrots, K'ang-Hai.....	\$ 570
Pair famille rose statuettes of Phoenixes, Ch'ien-Lung. (M. A. Linah, Agent).....	\$ 540
Queen Anne silver teapot with stand. (M. A. Linah, Agent).....	\$ 180
Frederick Remington, bronze, The Outlaw. (Frank Schnitjter).....	\$ 950
Queen Anne walnut wing armchair. (M. V. Morgan, Agent).....	\$ 925

Autographs, collection of the late Alfred C. Meyer, dispersed at the American Art Association-Anderson Galleries, Jan. 12:

Thirteenth Amendment to the Constitution signed by President Lincoln et al. (Gabriel Wells).....	\$3,300
Autograph manuscript, Keat's <i>Isabella</i> . (Dr. A. S. W. Rosenbach).....	\$2,350
Gen. Robert E. Lee's letters regarding campaign of 1863. (Roetz and Storm).....	\$ 890
A war letter from General Washington to his brother, November 26, 1777. (Walter M. Hill).....	\$3,000

CLASSIFIED ADVERTISEMENTS

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